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KUNKEL'S
Musical Review

JULY, 1905

Vol. 30 Whole No. 306

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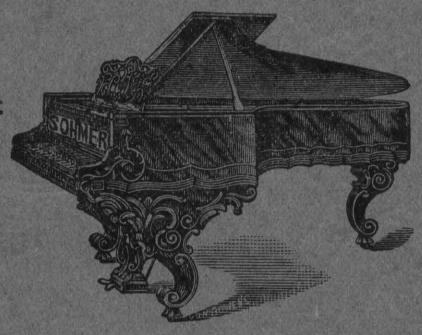

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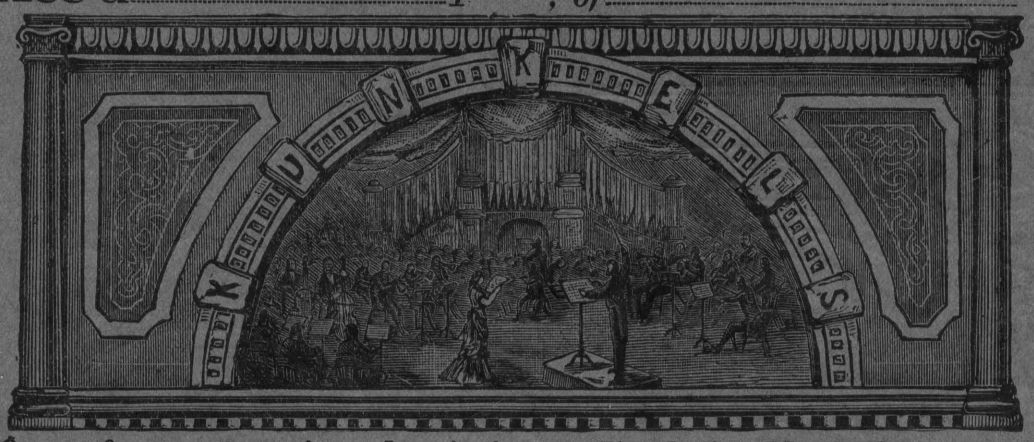

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SCHUBERT.

Lachner in his Recollections, lately published in a Munich journal, thus describes Schubert as he saw him at Vienna in 1822. "I often saw at the restaurant that I frequented in the Stephan's Platz a young man whose physiognomy was not that of all the world. A round, flat, rather puffy face, a prominent brow, protruding lips, a turned up nose, hair curly but thin, gave his head an original look. His height was above the average, his back and shoulders were stooping. As he always wore spectacles his look seemed fixed, but when the conversation turned on music his eyes began to glitter and his face became animated.

"This young man was Franz Schubert, a name then known only in a narrow circle, but which ten years later attracted the attention of the whole musical world. By him I made the acquaintance of Bauernfeld, Schwind, Randhartinger, Lenau, Anastase, Grun, Grillparzer, Castelli, Karajan, Dessauer, Fenchtersleben, &c. We often met at the tavern Zum Stern, where the poets read us their last productions.

"When, in 1829, I became conductor at the Karthnerthor Theater, I availed myself of my acquaintance in the musical world to produce the grand instrumental compositions of Schubert. There the grand octuor, op. 166, for wind and strings, was produced for the first time, and the superb string quartet in D minor with variations on the air of Death and the Maiden. This quarter, much admired today and considered a masterpiece in its style, was far from winning all votes at first. The first violin, Sch——, who, probably from his great age, was not up to the level of his task, ventured to say to the composer: 'Brother, that's good for nothing, let us put it aside. Stick to your songs.' Thereupon Schubert quickly collected the sheets of music and locked them up in his desk forever.

"In 1828 I completed my first opera, Die Burgschaft. It was accepted by the theatre at Pesth, where it was to be produced in October. Naturally, I was very desirous for Schubert to be present at the first performance. But, although he was invited in a most pressing manner by our common friend, Schindler, he did not appear, nor even reply to Schindler's long letter.

"When I returned to Vienna I received a sad explanation of the mystery. Our friend was confined to his bed, dangerously sick with typhoid fever. I shall always remember his words, 'Such a weight oppresses me that I feel as if my body was falling across the bed.' In spite of the extreme weakness betrayed by this remark, he spoke of different projects for the future, and seemed to rejoice at the prospects of his recovery, which would permit him to finish his opera, The Count of Gleichen.

"Next day business called me to Darmstadt, where the news of his death reached me. It took place November 19."

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THE FACTORS OF THE PIANIST'S ART.

Millions of pages of black spots laid upon staves of five lines are in the world. Some of them were written by men of marvelous genius, and, though they represent nothing but sequences of sounds in orderly array, the jugdment of the world has accorded them fellowship with the works of Michael Angelo and Dante, that speak at once through the eye to the heart of every man who can see and read. Even the dramas of Shakespeare live in the seclusion of the library, for the printed word vitalizes the imagination, and the tragedy of "Hamlet" enacts itself within the four walls of a man's skull. But music, says an exchange, the one art that has no exemplar in nature, and whose printed symbols are as mystic to the man of ordinary culture as the hieroglyphs on the tombs of the Pharaohs, must wait always the mediation of the interpretative artist. Whether music be, as Dr. Hanslick would have us believe, only ingenious arabesques of tone, or, as the program composers assert, the symbolism of emotions too great for words, the pathetic fact remains that it lies dead and tombed in the printed page, save when the Gabriels of art sound it in the trumpet tones of its own resurrection. Then it fills the earth with its glory, and the spirit of man bows before it.

It is not strange, therefore, that, when the interpretative musician sits robed in the garments of high priesthood in the temple of music, the devotees should sometimes forget the gods whose administrator he is, and should bend the knee of worship before him. His mission is so gracious, so beneficent, so mysterious in its methods, and withal so potent in its results, that he becomes at once a teacher, a benefactor, and a ruler. It is altogether too easy to dispose of the public absorption in the piano playing of Paderewski by calling it the hysteria of women. There is plenty of that and to spare, but hysteria is not, under the guidance of suggestive therapeutics, to come and go at an operator's will, nor is it characteristic of the male of our species, who may be seen in most of his varieties at the concerts of the Polish pianist. Let us then, for the sake of enlightenment as to our own emotional subserviency, inquire wherein lies the power of this man. Let us lay aside all consideration of the value of the music he performs, and come at once to the performance itself. Why does this man move us all so that we call him great? To answer that question demands a review of piano playing and an application of certain deductions therefrom to the particular player before us.

Let us look first, then, at the technical aspect of his playing, for that is what is most patent. It lies at the very gate of observation, and invites us to enter. The technics of piano playing in their lowest sense are the mechanics, the operations of the machinery of fingers, wrists and arms. Let it be admitted at once that technics include ability to strike without error and at a given speed all the notes down in a composition. The street pianos, operated by turning a crank, posses the best technic of this kind; but their music is fit only for hades. The true aim of piano technic is the production of a tone of beautiful quality and singing character under all conditions of force and speed.

Back in the pre-Mozartian period, Emanuel Bach wrote: "Methinks music ought principally to move the heart, and in this no performer will succeed by merely thumping and drumming or by continual arpeggio playing. During the last few years my chief endeavor has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly." Every advance in the art of piano playing since Emanual Bach's day has been made by men endeavoring to do precisely the same thing. Mozart followed the son of the great Sebastian in both theory and practice. He demanded of the pianist a smooth, gliding movement of the hands, so that the passages should flow like wine and oil. In order that the vocal character of piano music might be preserved, Mozart wrote continually in the cantabile style for the instrument, and constructed much of his music of passages founded on the scale. It must be borne in mind that the piano of Mozart's day was the old harpsichord, whose fleeting tones never could have lent themselves to the mass effects of later composition.

When Clementi begin to write for the English piano, with its heavy strings and long hammer fall, he aimed at greater sonority than had been known before, and introduced runs in thirds, sixths and chords. Beethoven was satisfied with Clementi's technic, and made no advance in piano playing per se. The mighty Ludwig was occupied with revealing the emotional possibilities of music, and it is an undeniable fact that some of his piano compositions, great, indeed, as pure music, are not characteristic of the instrument for which they were written. It remained for later musicians to show how the new percussive effects could be made amenable to the fundamental command that the piano must sing. Chopin and Liszt explored the resources of the modern instrument, and to them we owe the revelation of its possibilities in variety of tonal quality and vocal sound. The secrets of modern tone may be traced to two principal factors—perfectly equal development of all the fingers, which leads to their absolute independence, and management of the pedals.

The supreme achievement of Paderewski's technic is its demonstration that the singing tone and perfect control of every variety of tone color are possible in all circumstances, no matter how difficult the passage. This is the acme of technical accomplishment, and it is the explanation of the marvelous witchery of sound which the Polish pianist produces from the blows of hammers on metal strings. There was a time when it was considered sufficient to play a rapid running passage or involved phrases smoothly, accurately, and without pounding. But that has not satisfied Paderewiski. He has held the theory that the singing tone must be preserved at all hazards, and his study has been to perfect his digital facility to that end. His control of the striking force of his fingers is masterful. His employment of the different positions of fingers, wrists, and forearms is always correct, and its results are perfect. Pianists know that some teachers advocate the elevation of the back of the hand, and others its depression. Paderewski uses either position, according to the tone he desires to produce. And his pedaling is simply beyond description. He seems to do almost as

much playing with his feet as with his hands. And it is all for the sake of tone color, for it is the combination of expert pedaling with the variety of touch that colors the tones.

But even the singing tone would become monotonous were there no rhythm in the playing. Rhythm in piano playing resolves itself into correct timing and accentuation. Every note must have its proper duration or the rhythm is disturbed. Every tone must be sounded with the correct dynamic relationship to those which precede it and those which follow it, or the rhythm disappears. Further than that the contours of the melodies are spoiled. The phrasing is disarranged, and the musical outline of the composition is distorted. Rhythm is, of course, primarily a matter of artistic judgment, but it is conveyed to the hearer by the blows of the fingers, and is the mechanical result of absolutely just distribution of force. It is, therefore, dependent on the same technical accomplishments as tone-color. Paderewski's rhythm is flawless. He never offends the most judicious listener either in quailty or dynamics, but on the contrary accentuates in such a manner that the phrasing of a composition comes out in the clearest possible light.

So much for the mechanical features of Paderewski's playing. But behind the technic is the soul of an artist. Without musical emotion that can be communicated to the hearer the most exquisite touch in the world will have no effect. Temperament, temperament is what we all cry for. What is temperament? It is hard to define, but easy to discern. We know that Jean de Reszke radiates with it, and that Melba is absolutely without it. All we can say of it is that it is musical organization. It is the vital spark which lies in the soul of

[Continued on page 20]

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...BY...

CHARLES KUNKEL.

an artist to be fanned into luminous fire by the sound of his own music, so that the world may bask in the splendid glow. It is inspiration, for which poor, yearning hungry aspiration is so often mistaken.

Paderewski has a powerful musical organization. He is, as Mr. Swinburne would phrase it, "filled full to the lips and eyes" with temperament. He throbs with emotion, which may be accepted as the threefold product of nationality, personal character, and experience. The Poles are a keenly susceptible people, and they are full of fire and passion. They have suffered much, and their emotions have become a part of their national heritage. Paderewski is a Pole, and he is one who combines national characteristics with a gentle, amiable, and sensitive character of his own. This is not the place to speak of personal experiences which have deepened the emotional nature of this artist. It may suffice to recall the old story of the singing master who, on hearing an unimpassioned soprano, said: "If I were that woman's teacher I would marry her and break her heart; and in two years she would be the greatest singer in Europe."

The province of the intellect in the study of music for performance is by no means difficult to determine. It is the designing power, and the design must be based upon a full and sympathetic perception of the formal and emotional beauty of the work in hand. Christiani, in his "Principles of Expression in Pianoforte Playing," allots this work to emotion, which he describes as the power of conceiving and divining the beautiful. This, of course, is only a partial statement of the truth. The emotion of a musician contributes the sympathetic element without which no amount of intellectual application will be sufficient to reveal the content of a composition. The player must be able to feel the composer's emotion or he cannot reproduce it for the hearer. Dr. von Bulow failed here; he showed with much skill the constructive, or purely musical, beauty of every work, but he could not transfer its emotion. On the other hand, emotion without complete intellectual perception results in mere sentimentalism, and is more likely to obscure than reveal the constructive work of the composer.

The intellect, therefore, has a twofold duty. First comes the acquisition of information as to the general character and purpose of the period to which a composition belongs and the individual theories of the composer. No player, for example, is justified in reading a Mozart sonata as if it were the work of a contemporaneous composer. He is in duty bound to remember the general character of piano music in Mozart's days, and also the glorious boy's own personal theories as to piano playing. The second and more serious business of the intellect is to make a keen and exhaustive analysis of the work in hand, to the end that in the reading the artistic proportions designed by the composer may be faithfully preserved. From these two operations of the intellect we get a synthetic result, which is usually termed a reading. The technical manifestations of this reading are in the general tempo, the placing of crescendi and diminuendi, of forte and piano, of hard and soft touch, of staccato and legato, or what is usually included under the vague expression, light and shade.

Variety of tone color, contrasts of power, and all the other elements of musical expression may be distributed in such a way as to produce a ravishing effect upon the ear without resulting in truly artistic work. It is only when the intellect has so analyzed the work that these things are correctly placed that the masterpiece glows before us in its original power, convincing us and swaying our emotions. Paderewski is a man of well-disciplined mind. He has broadened his perceptions and strentghened his reasoning power by the study of many subjects not connected with music. His innate refinement has been polished by culture, and he has also made himself a complete master of musical construction. He analyzes a composition with the skill of a mathematician, but with the feeling of a man of powerful musical temperament. That he goes through this analytical process with the smallest works in his repertory, as well as with the largest, is abundantly demonstrated by the exquisite adjustment of his purely technical effects. Not a single measure is ever read in a slovely manner, but each one is treated with the most loving care for its melodic outline, its individual rhythm, its rhythmatic relation to the remainder of the phrase, and its office as an element in the composition as a whole. No matter how rapid or mechanically difficult the passage, the result of Paderewski's private study as revealed to his hearers is manifested in this remarkable insistence upon the artistic relations of the thousands of tones in a composition, coupled with a mastery of tone color, which preserves at all times the vocal illusion.

It is true that some compositions in the repertory of the piano have been read more convincingly by other players. But, taking the piano list as a whole, Paderewski shows a deeper emotional sympathy with the greater part of it and a fuller intellectual mastery of that part than any other player since the palmy days of Rubinstein.

The astounding influence which this pianist gains over every audience, then, is due, first, to his ability to construct a reading which is justfied by the intellect and vitalized by emotion, and, second, to his incomparably beautiful execution, which ravishes the ear with its caressing tones. That there is a good deal of silly sensationalism, hysteria, and unreasoning hero worship in the behavior of his audiences is not to be denied, for many sentimental young women who have no knowledge of the higher beauties of piano playing and no conception of the masterpieces of piano composition attend these performances. But those who have a serious regard for musical art are also stirred to the depths by this man's work, and it is out of respect for them that this study has been penned.

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f

f

L. H.

una corda. *(with soft pedal.)*

pp

L. H.

L. H.

L. H.

8

Ⓐ

"While de mocking bird am singing happy as de day am long."

Tre corda. *(release soft pedal.)*

Ⓐ *The small note indicates that the interval of a whole step is to be trilled.*

Volante.

8

f

cresc.

Follow the first note G flat with the note A flat if the piano does not possess the high B flat.

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1904 - 15

Entered Stationer's Hall.

Moderato. ♩ = 80.
Cantabile. *(Singing.)*

THEME.

p

una corda.

pp

f tre corda.

una corda.

pp

L. H.

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1904-15

Volante. (*Flying.*)

L'istesso tempo.

Var. I.

f tre corde.

pp una corda.

Begin the run on the third note A, if the piano does not possess the B flat.

f tre corde.

(una corda.)

Edition Kunkel.

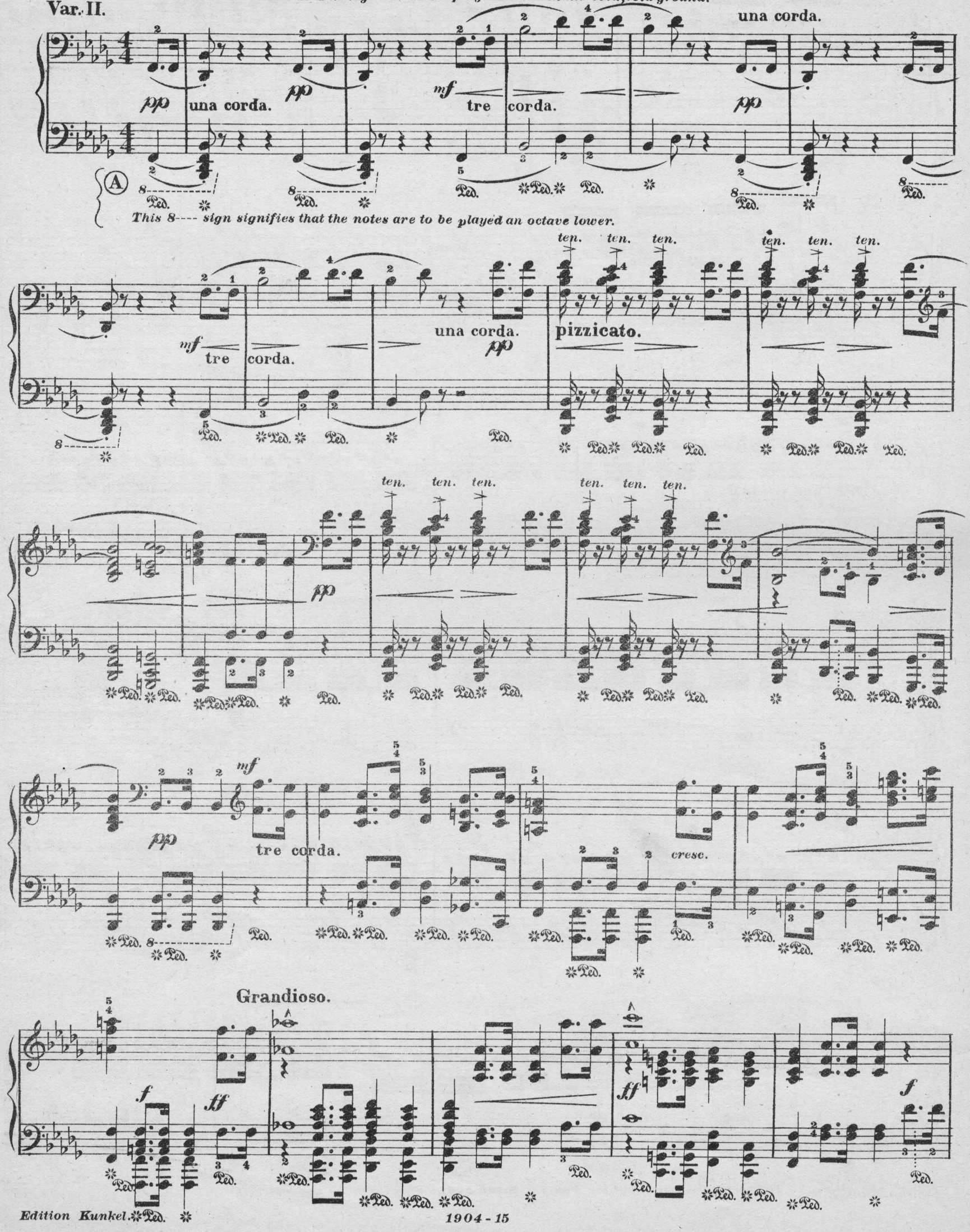
To shorten the piece, omit the Funeral March and go directly to the Cadenza page 10.

1904 - 15

FUNERAL MARCH.

"Down in de Cornfield, hear dat mournful sound;
All de Darkeys am a_weeping Massa's in the cold, cold ground."

Tempo di Marcia.
(In March time.) ♩ = 66
Var. II.



mf

dim.

p

dim.

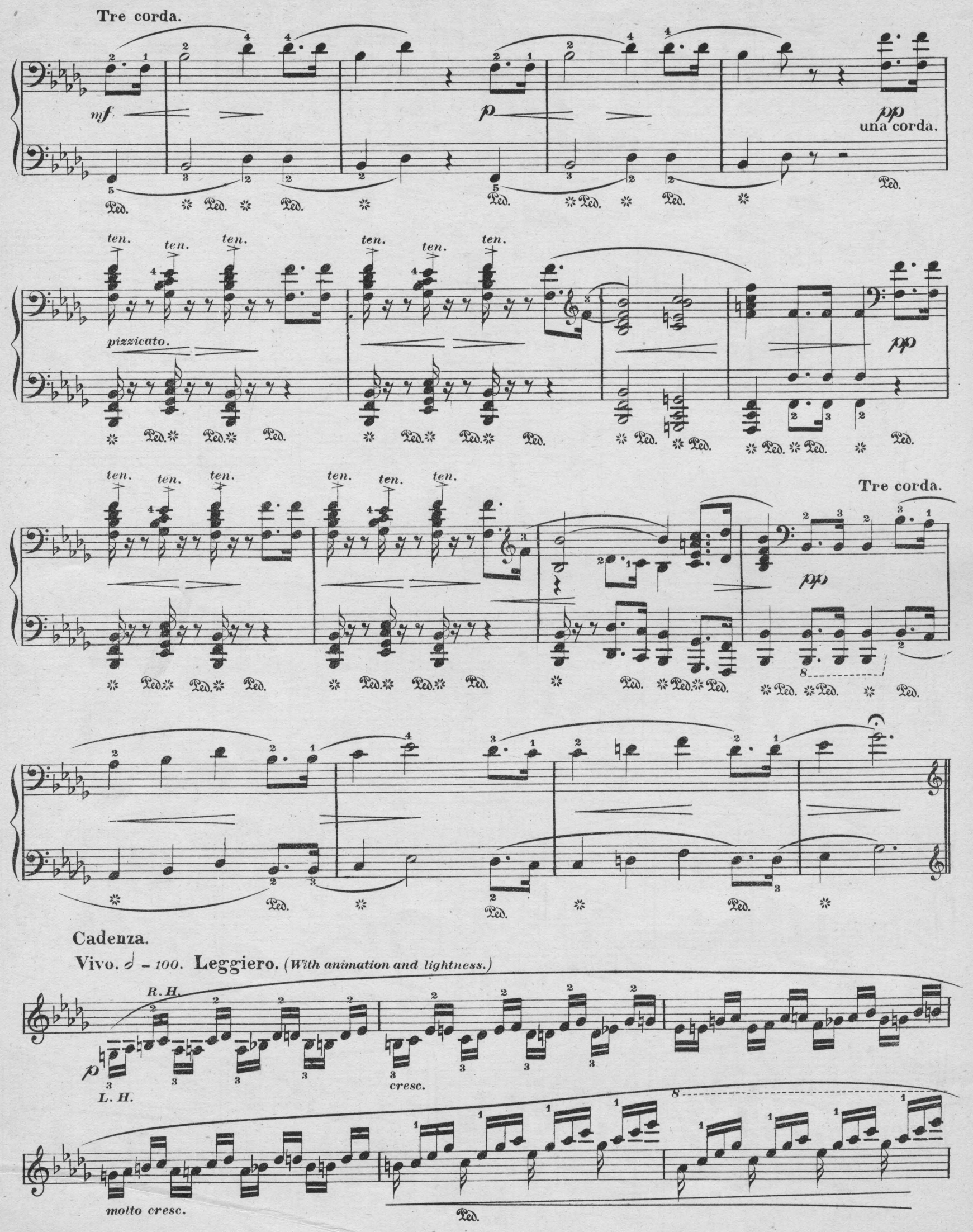
una corda.

TRIO.

una corda. **Dolcissimo.** *(With the utmost delicacy.)*

p

pp


Tre corda.
mf
p
pp
una corda.
ten.
pizzicato.
pp
Tre corda.
pp
Cadenza.
Vivo. 𝅗𝅥 = 100. Leggiero. (With animation and lightness.)
R. H.
p
L. H.
cresc.
molto cresc.

ff

Ped.

dim.

molto dim.

pp

Tempo di Valse *(In Waltz time)* ♩.=80.

"Now de orange- trees am blooming."

pp una corda

Tre corda.

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

f

✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

mf *The second time both hands an octave higher and ppp (una corda.)*

✻ Ped. ✻ Ped. ✻ Ped.

✻ Ped. ✻ Ped.

Ped. Ped. Ped. Ped.

Ped. Ped.

Ped. Ped. Ped.

Ped. Ped.

Ped. Ped. Ped. Ped.

1. 2. Tre corda.

Ped. Ped.

Repeat the part an octave higher ppp

Alla Banjo (*Like a Banjo.*) "*I try to drive away my sorrow.*

Allegretto ♩ - 112 *Pickin' on the old banjo.*"

Ben misurato. (*The time well measured.*)

pizzicato.

f

1st. time f

2nd. time p

pizzicato.

f *p*

sf *p*

ten.

Ped. ✻

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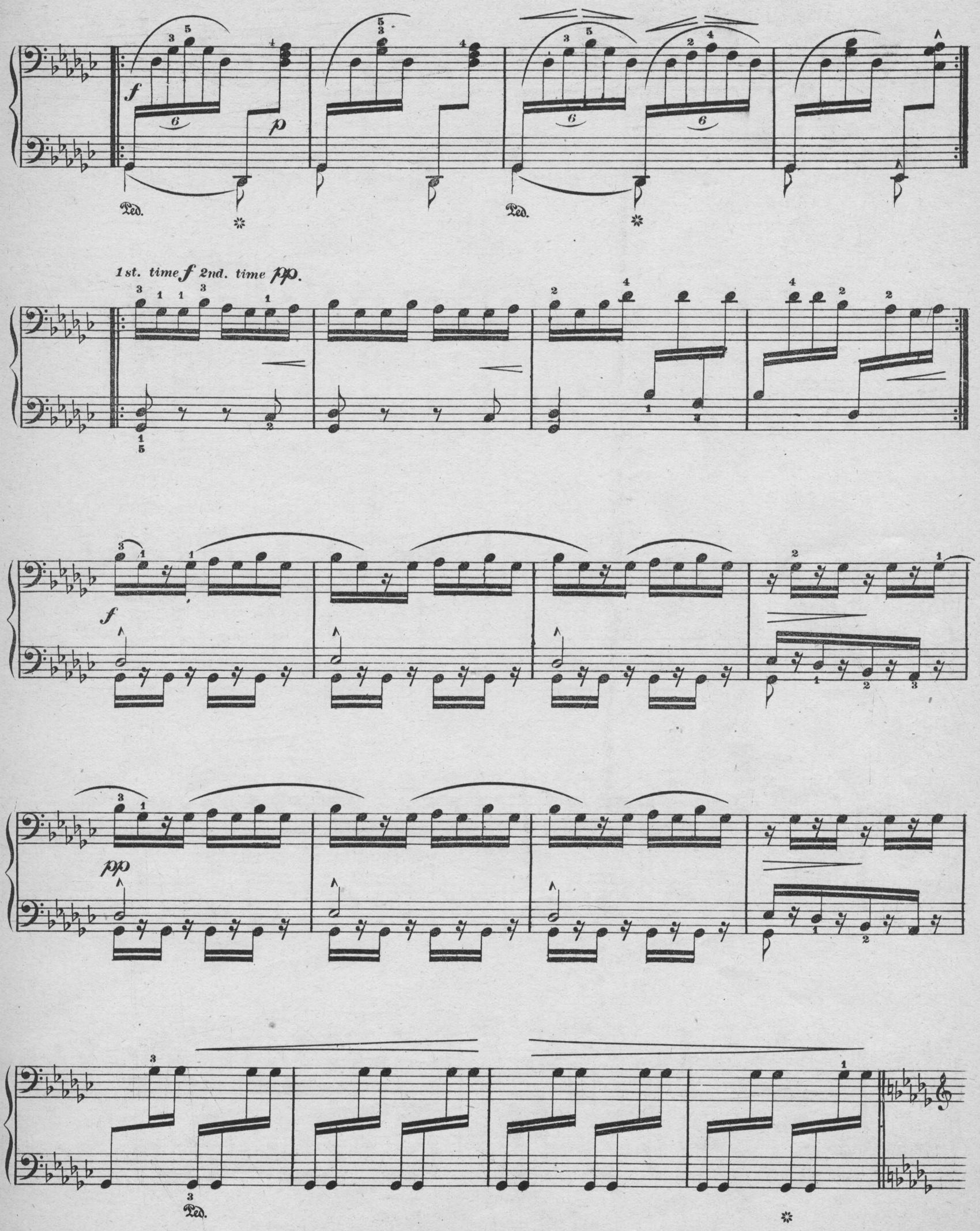

1st. time f 2nd. time pp.

FINALE.

Allegretto.

mf

cresc.

mf

cresc.

f

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

Con anima.

ff

sf

sf

sf

Martellato.

ff

Grandioso.

ff

fff

sff

sff

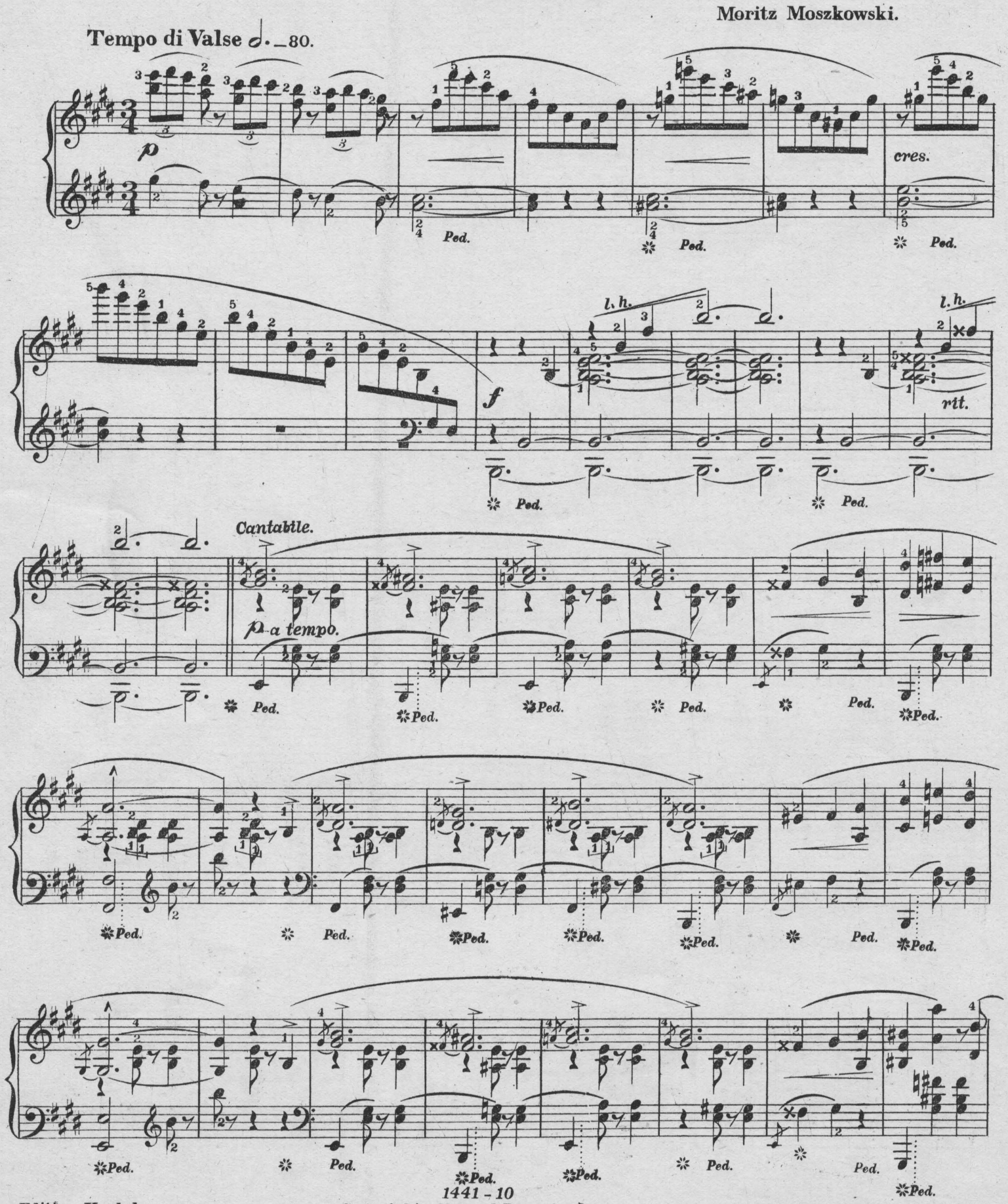
ff

LE REVEIL D'AMOUR.

(LOVES-AWAKENING.)

Valse de Concert.

Moritz Moszkowski.



Edition Kunkel.

Copyright_ Kunkel Bros. 1892.

f

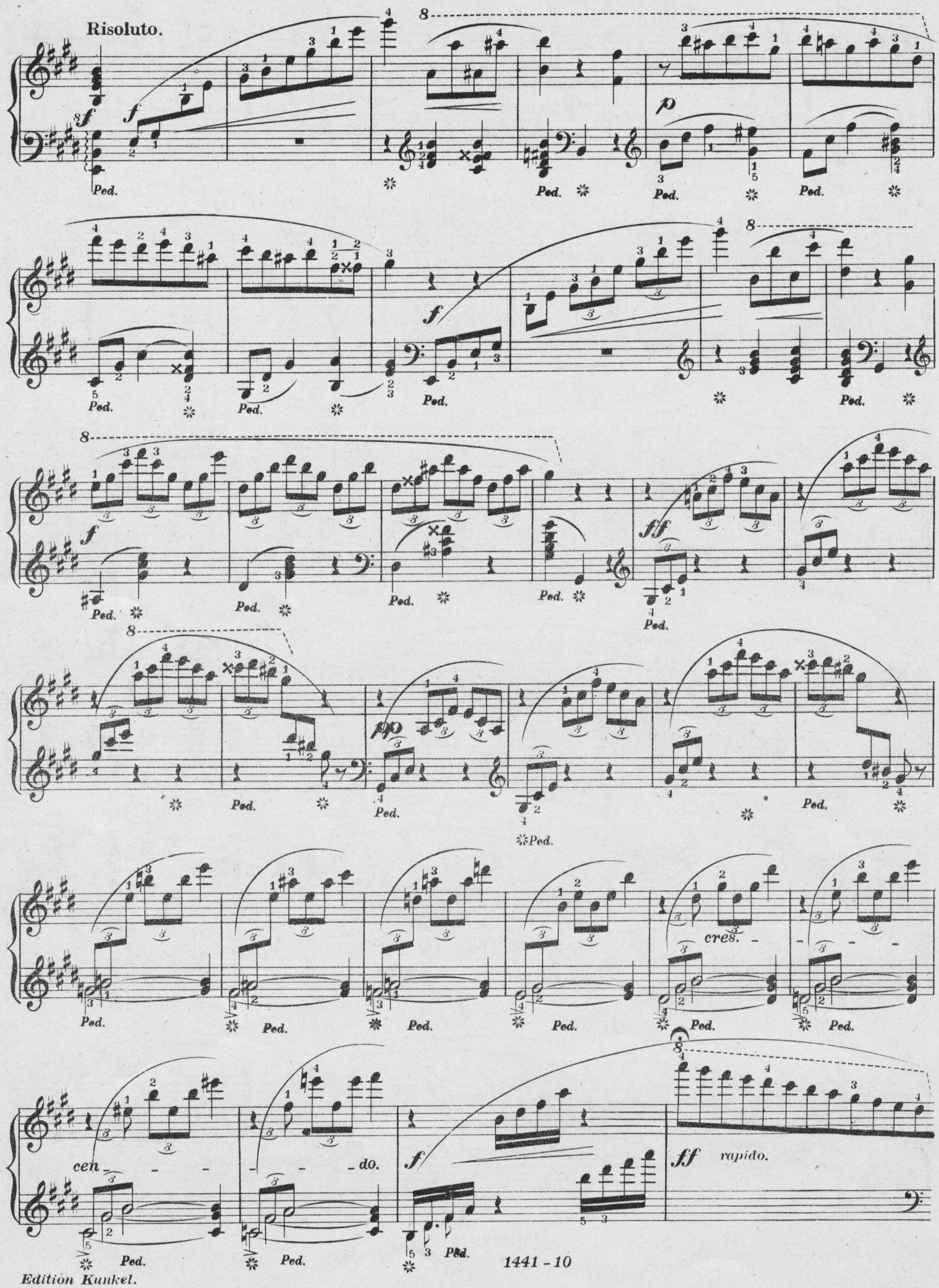
a tempo.

rit.

p

f

Edition Kunkel.


Risoluto.
cres.
cen - - - - - do.
rapido.

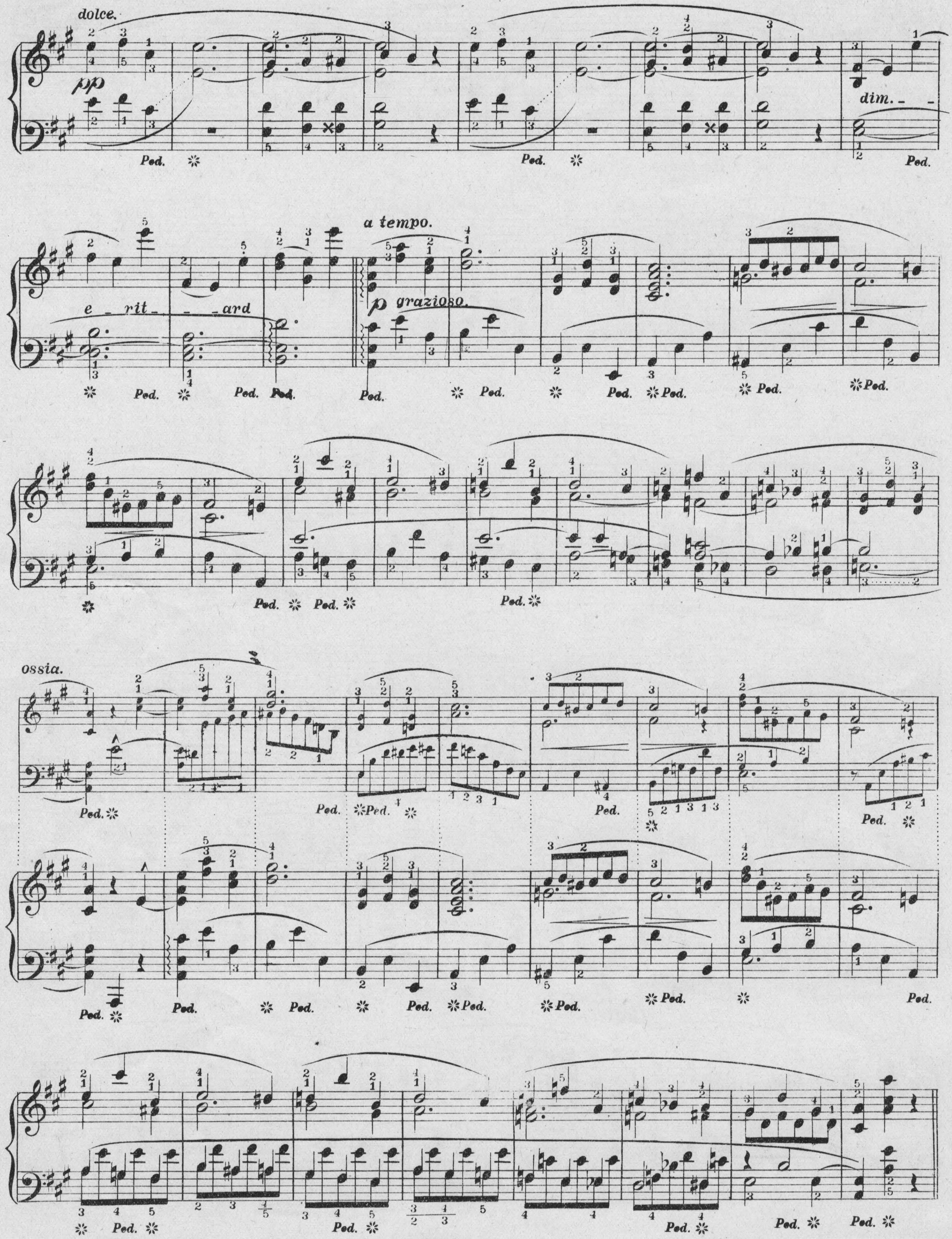
rit.

a tempo.

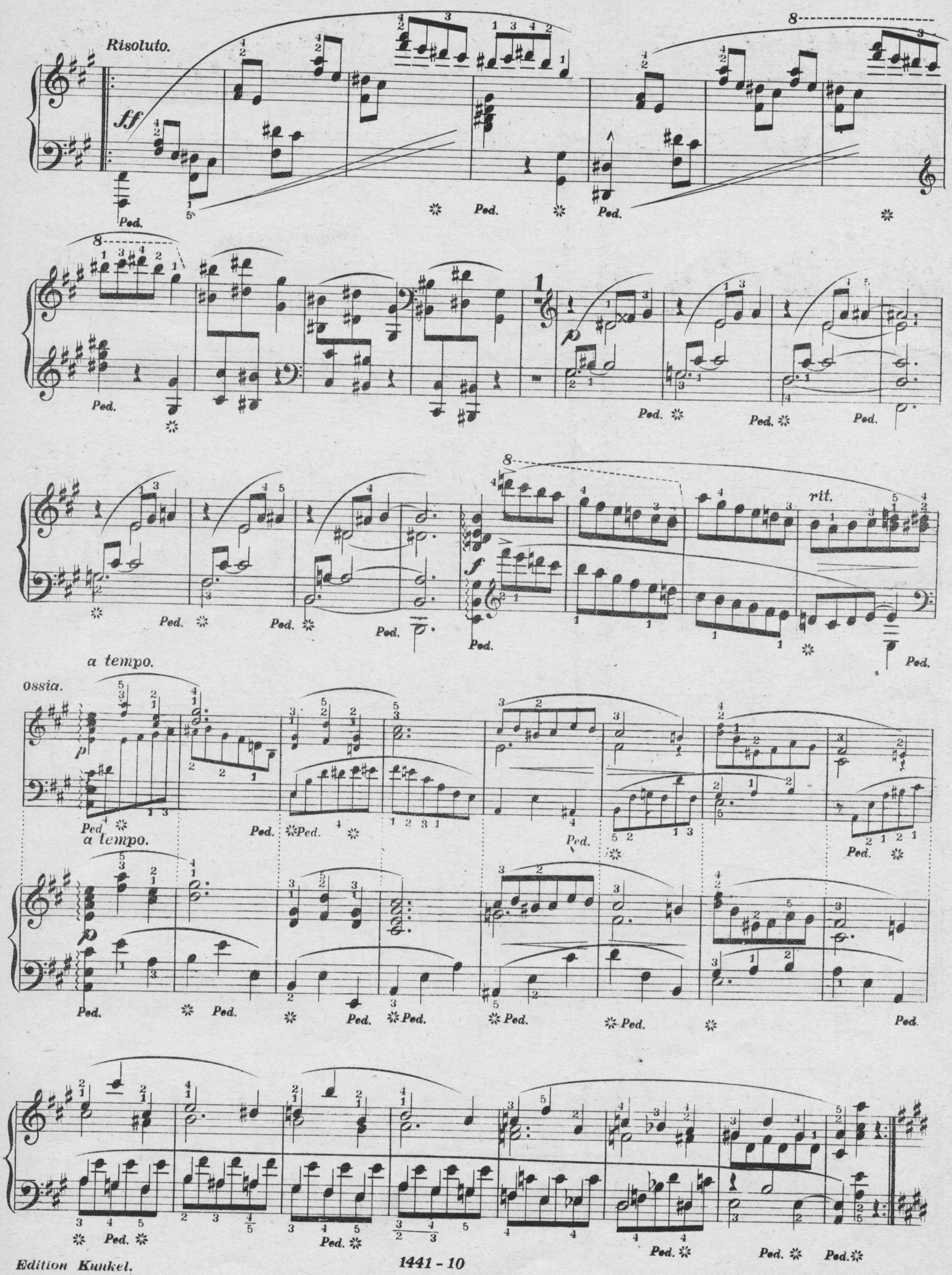
mf

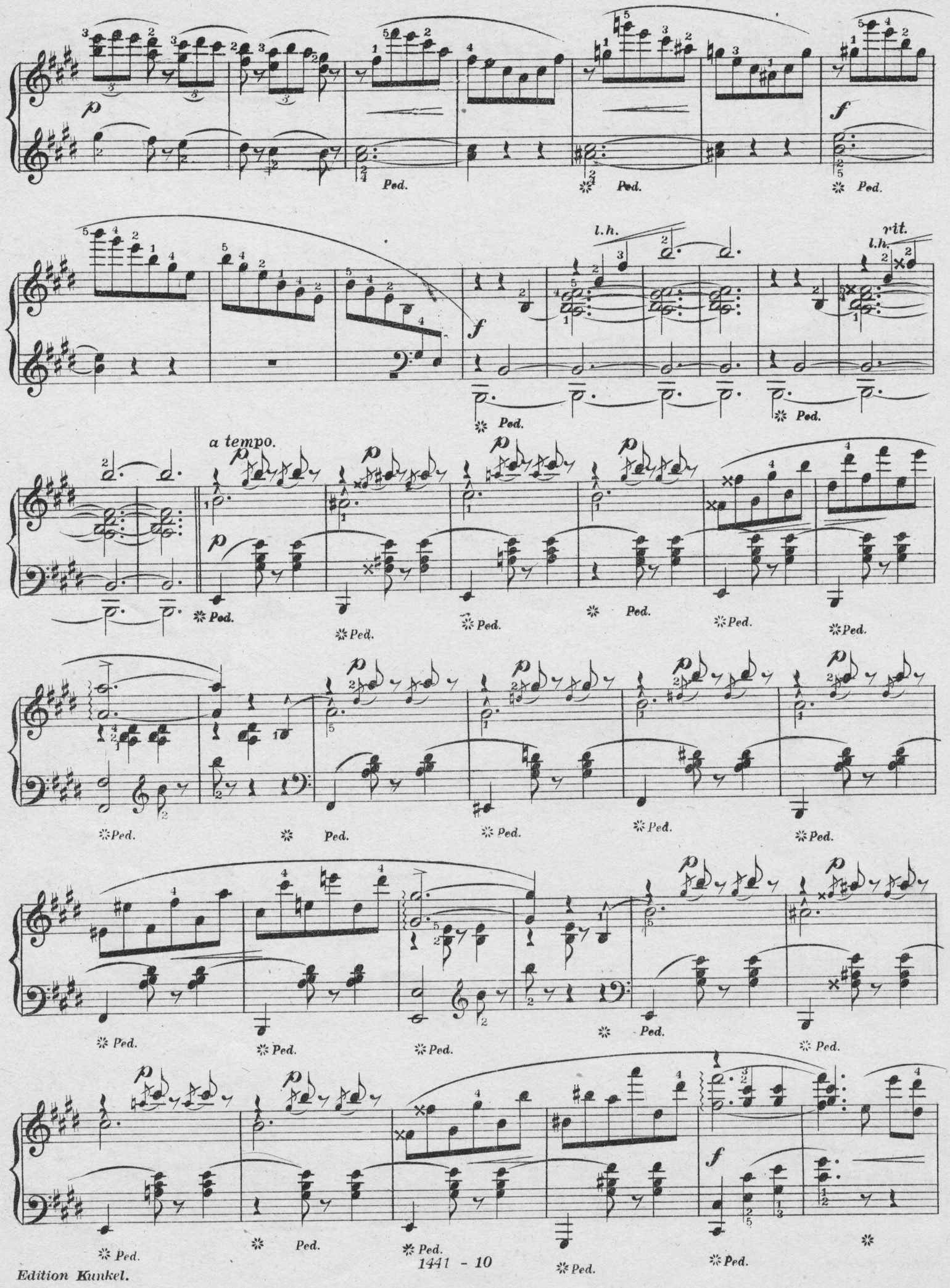
Ped.

f



Edition Kunkel.


Risoluto.
ff
Ped.
p
f
rit.
a tempo.
ossia.
a tempo.


p
Ped.
f
l.h.
rit.
a tempo.

Risoluto.

cres - - - cen - - - do

f *ff* *rapido.*

Ped.

a tempo.

rit.

f

Ped.

Edition Kunkel.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. sfz Ped.

8

rfz con forza.

Ped. Ped. Ped.

rit. Animato.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8 8 Presto.

ff

Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. ff sfz ff ff

Ped. Ped.

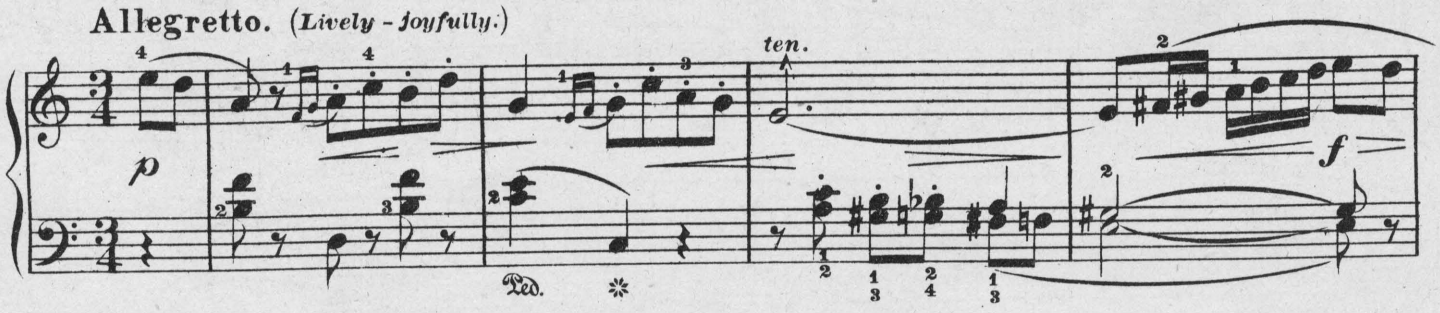
ARIADNE'S CROWN.

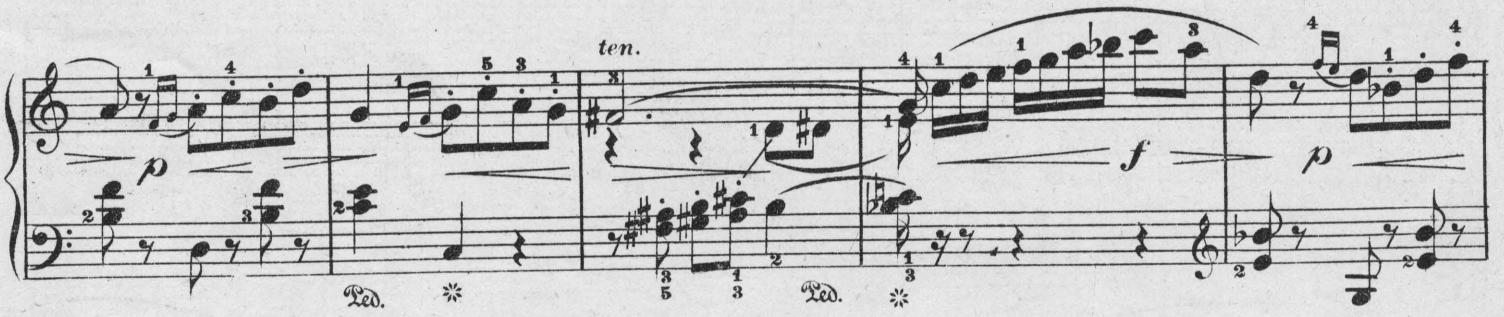
Ariadne was the daughter of King Minos and was deserted by her lover, Theseus, on the island of Naxos, which was the favorite island of Bacchus, the wine God, who found her and made her his wife. As a marriage present he gave her a golden crown encircled with gems and when she died he took her crown and threw it up into the sky; as it mounted, the gems grew brighter and were turned into stars and preserving its form, Ariadne's crown remains fixed in the heaven as a constellation.

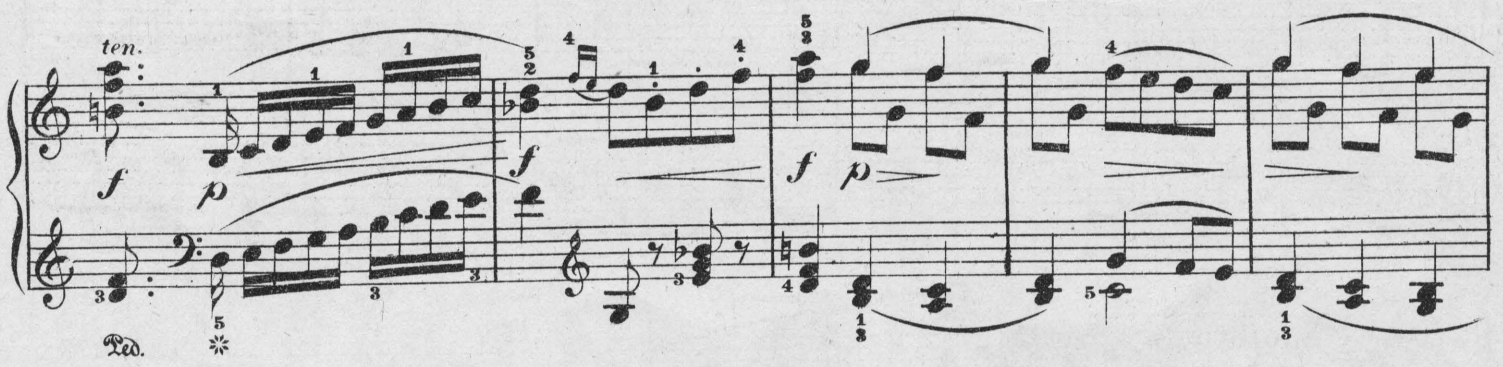
To Miss Bebe Sheetz.

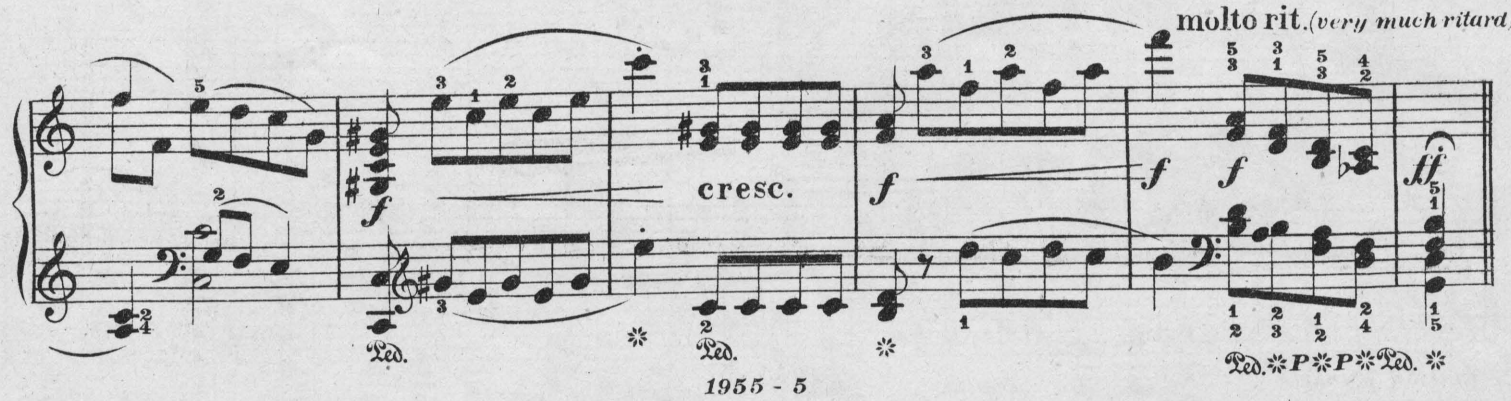
RENÉ L. BECKER.

Allegretto. (*Lively - joyfully.*)









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ad lib. molto rit. a tempo. ten.

ten.

ten.

cresc.

molto rit. rit.

ff Volante. (Flying.)

Meno mosso. *(Less movement.)*
Tranquillo. *(Quiet.)* **Parlando.** *(In a declamatory manner.)*

p

rit.

a tempo.

marcato.

rit.

a tempo.

Tempo I.

ten.

ten.

ten.

molto rit.

ad lib.

molto rit.

cresc.

a tempo.

ten.

ten.

ten.

molto rit.

Volante.

cresc.

Allargando. (*With breath and boldness.*)

NIGHTINGALE IN THE BRANCHES.

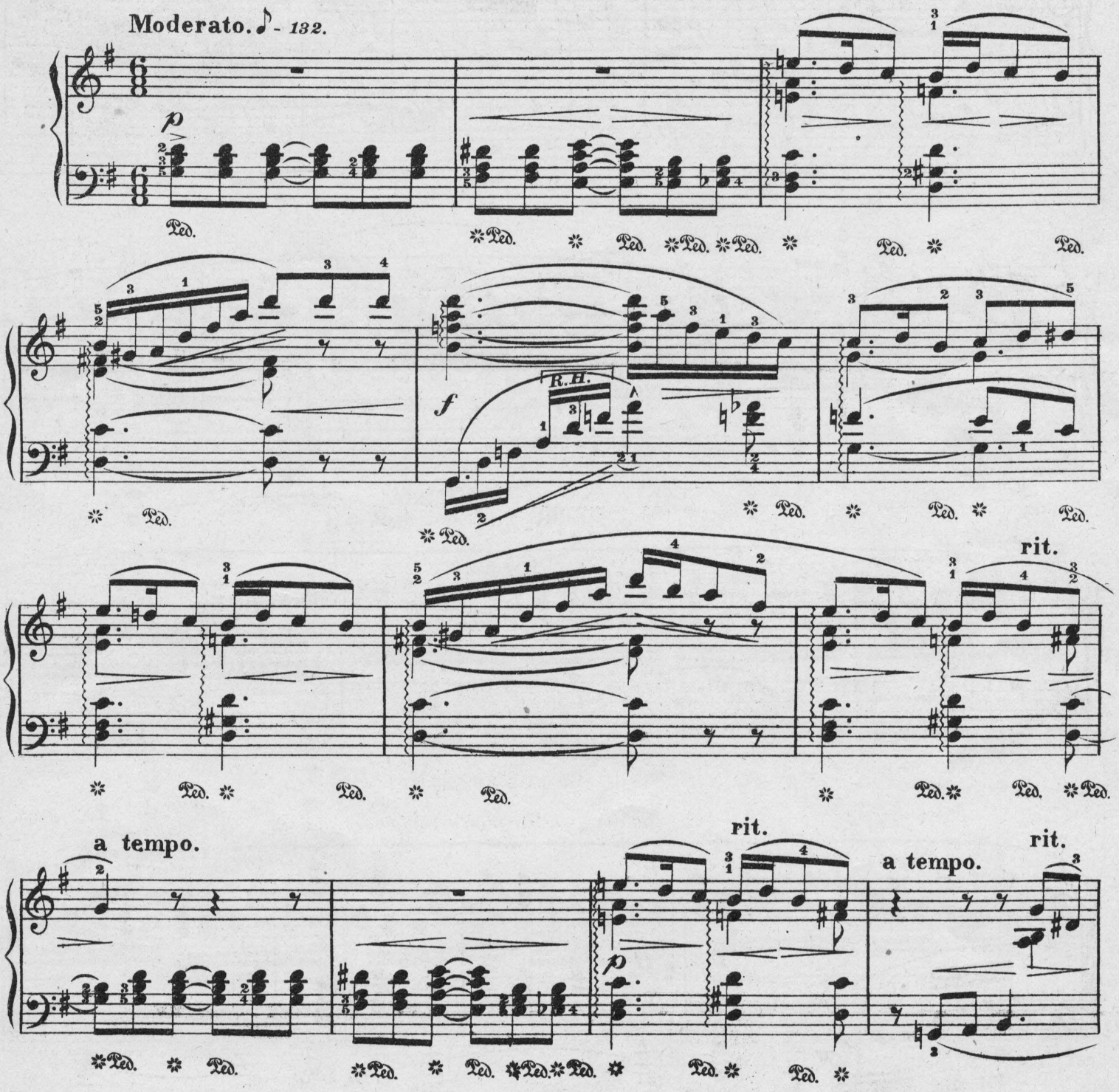
NOCTURNE.

Last night the nightingale woke me,
Last night when all was still;
It sang in the golden moonlight,
From out the woodland hill.

I open'd my window so gently;
I look'd on the dreaming dew,
And oh! the bird, my darling, was singing,
Singing of you, of you.

To my dear uncle Charles.

RENÉ L. BECKER.



1956 - 3

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a tempo.

p

Ped. Ped.

rit a tempo

f *p* *ten.*

Ped. Ped.

una corda.

ten. *pp* morendoroso.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

molto rit.

a tempo.

tre corde.

molto cresc. e agitato.

rit.

strepitoso.

Lusingando.

molto rit.

a tempo.

rit.

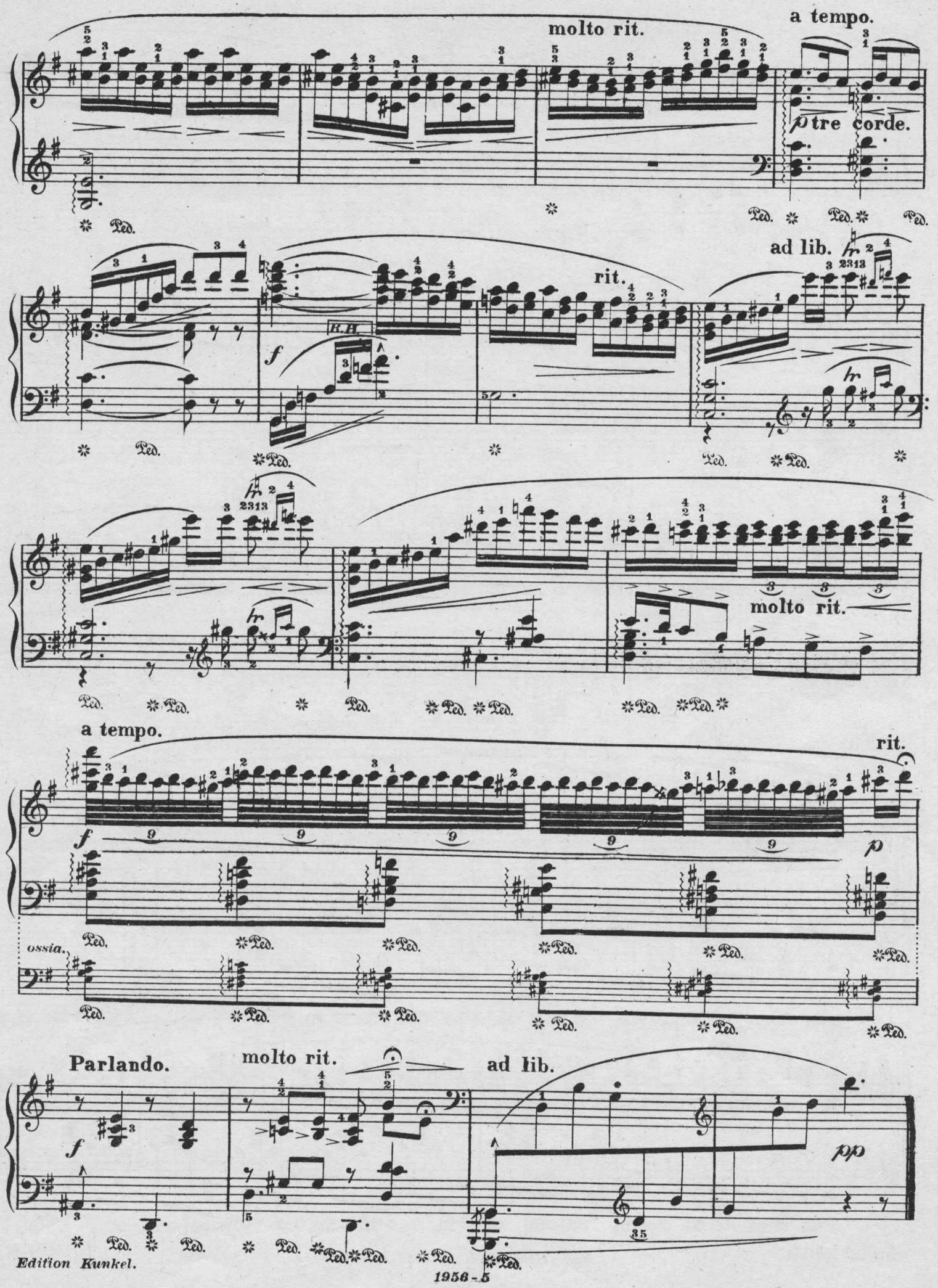
a tempo.

ten.

una corda.

ten.

ppmormoroso.


molto rit.
a tempo.
p tre corde.
rit.
ad lib.
f
R.H.
molto rit.
a tempo.
rit.
f
p
ossia.
Parlando.
molto rit.
ad lib.
f
pp

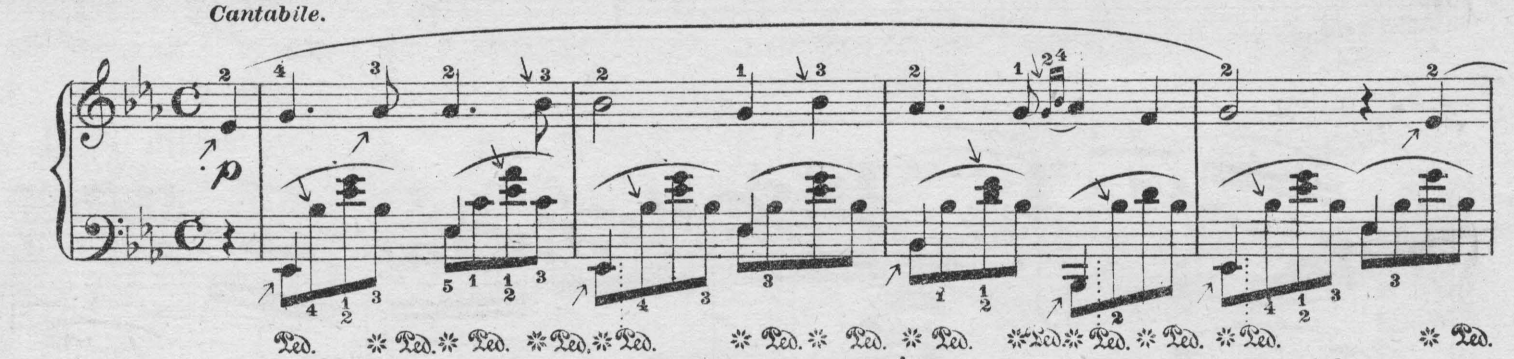
HOME SWEET HOME.

Notes marked with an arrow (↓) must be struck from the wrist.

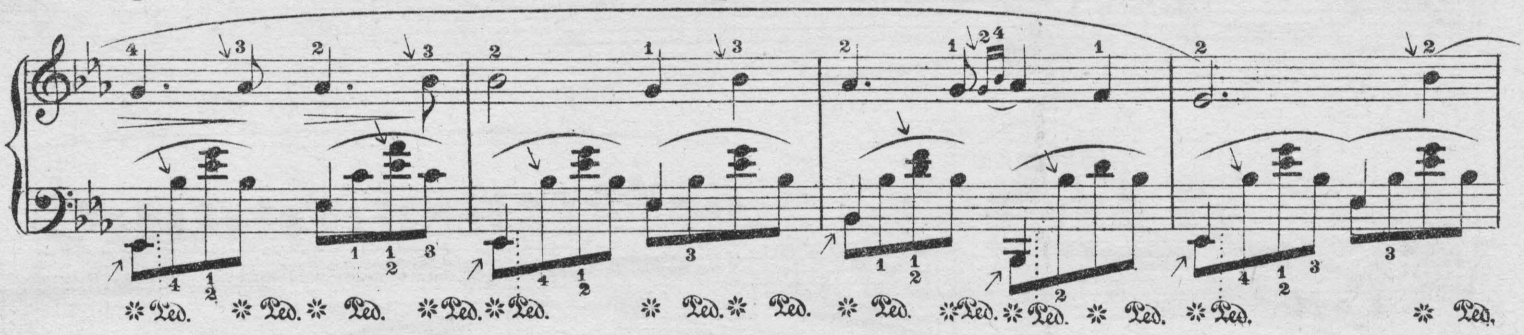
To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

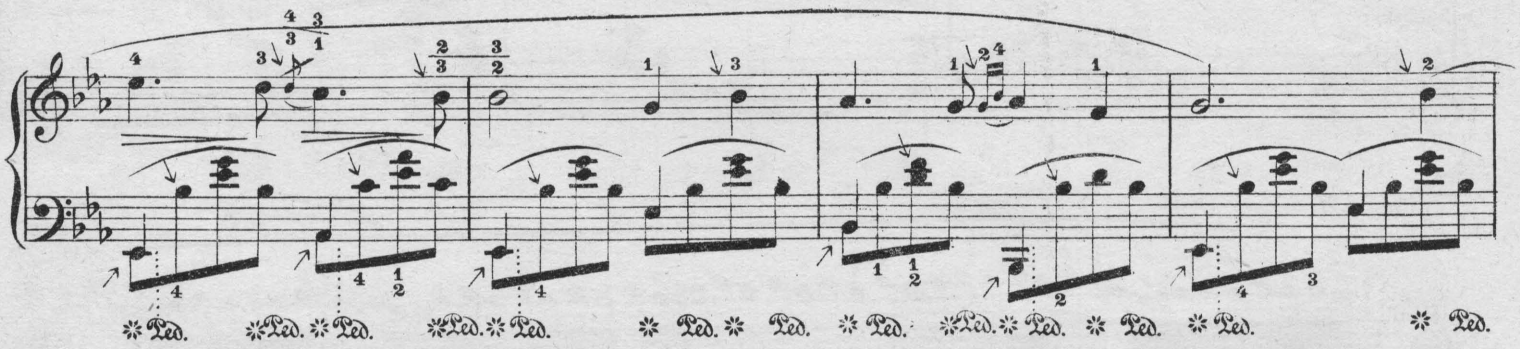
Moderato. ♩=60. *CLAUDE MELNOTTE.*

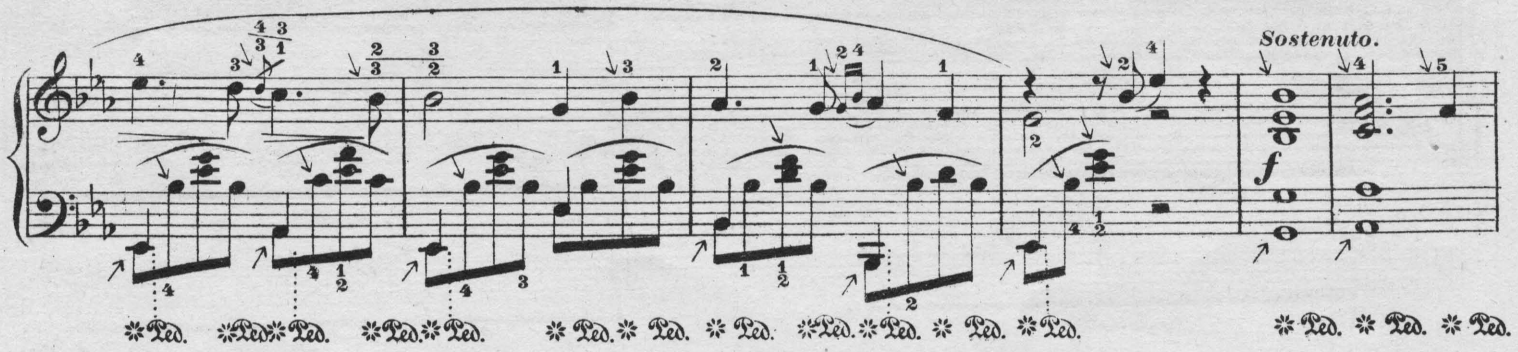
Cantabile.

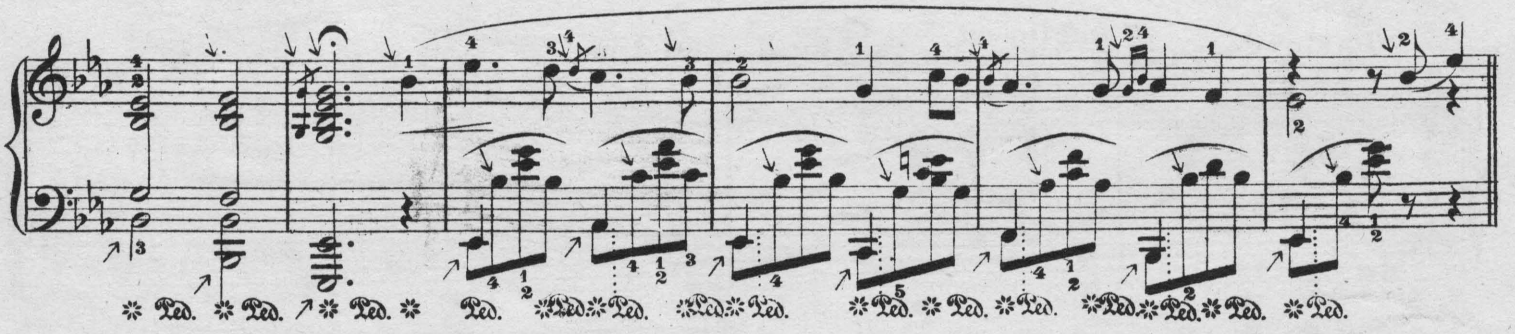


See special article on the proper and artistic use of the pedal in Kunkel's Royal Piano Method page 96 to 110.









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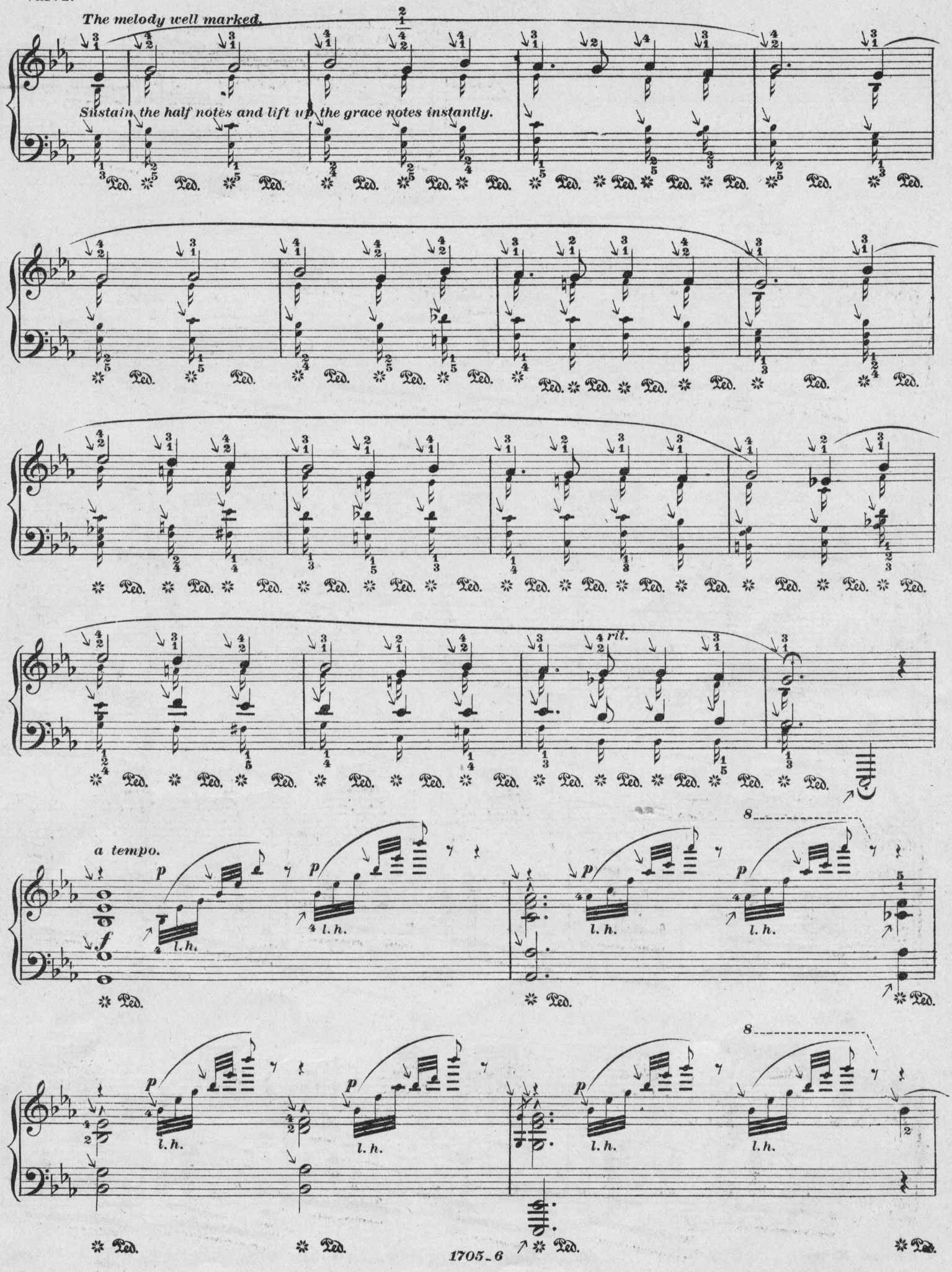
Var. I.


The melody well marked.
Sustain the half notes and lift up the grace notes instantly.
rit.
a tempo.
l. h.

Con espressione. *rall.*

or thus.

Var. II.

The melody well marked.

cresc.

dim.

Edition Kunkel.

leggiero.

Var. III.

p

simili.

Ped.

8

Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped.

8

cresc.

Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped.

8

Adagio.

l. h.

Ped. Ped. Ped. Ped. Ped.

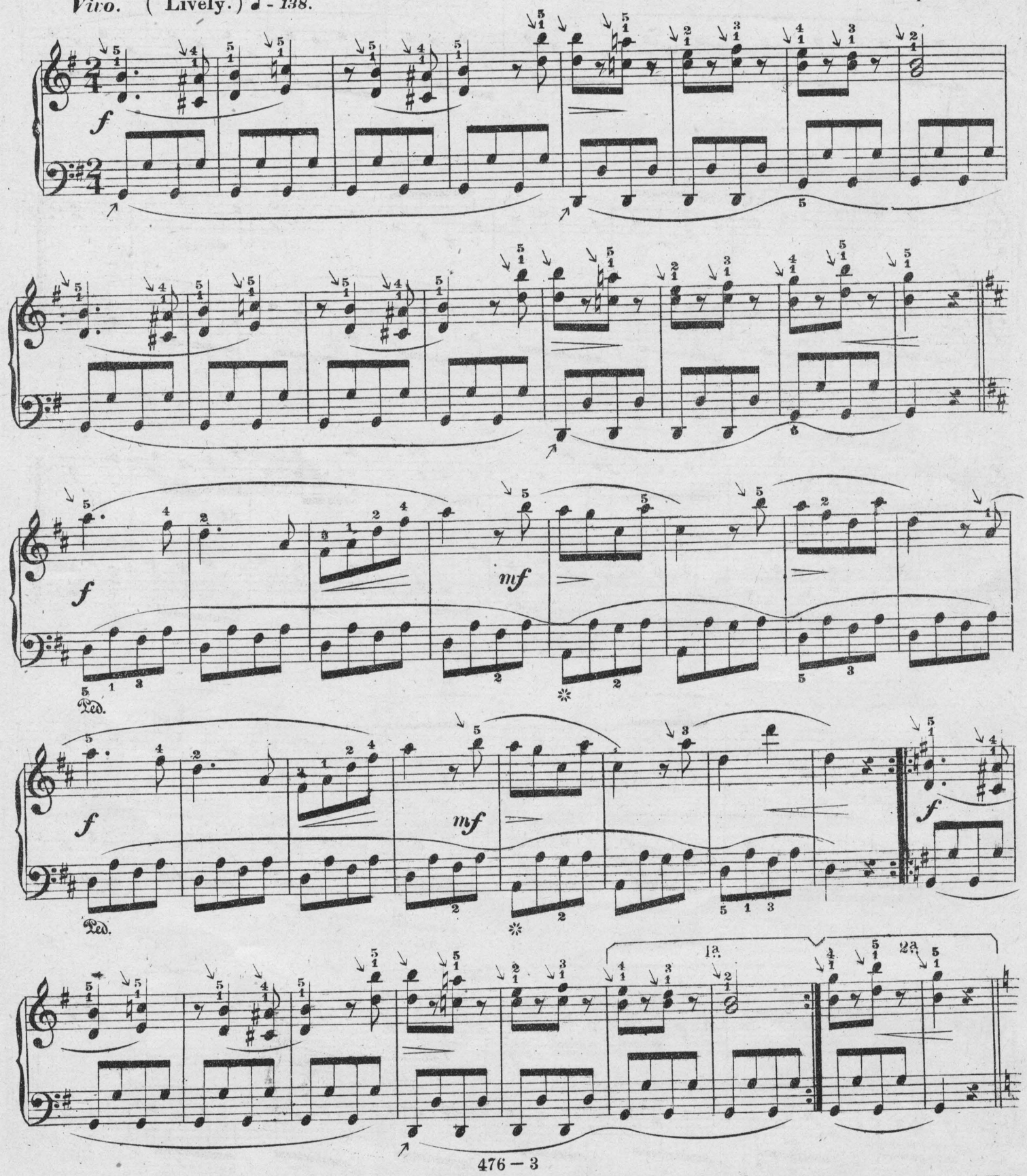
May Galop

Notes marked with an (↘) must be struck from the wrist.

C. T. SISSON

Op. 86.

Vivo. (Lively.) ♩ - *138.*



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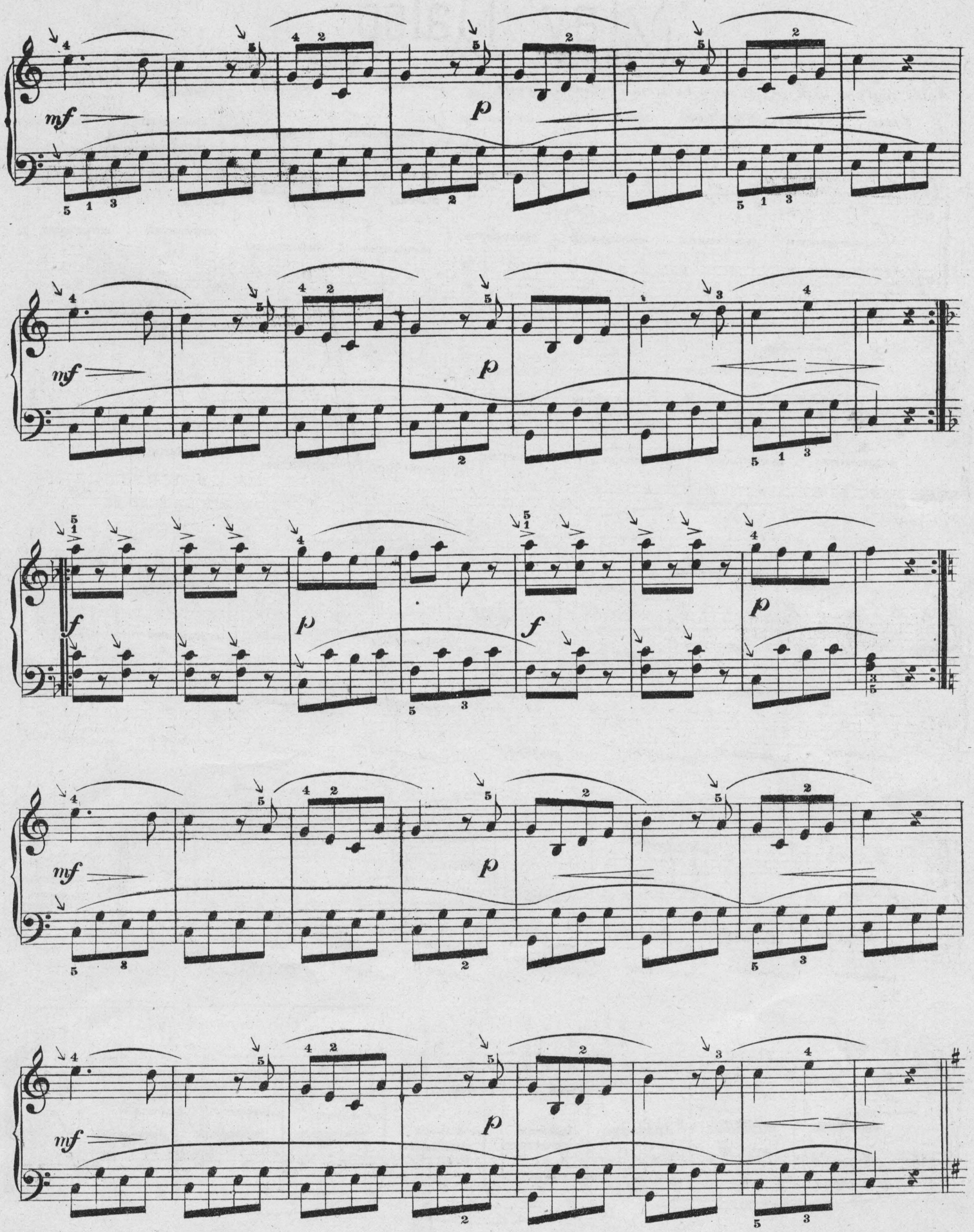

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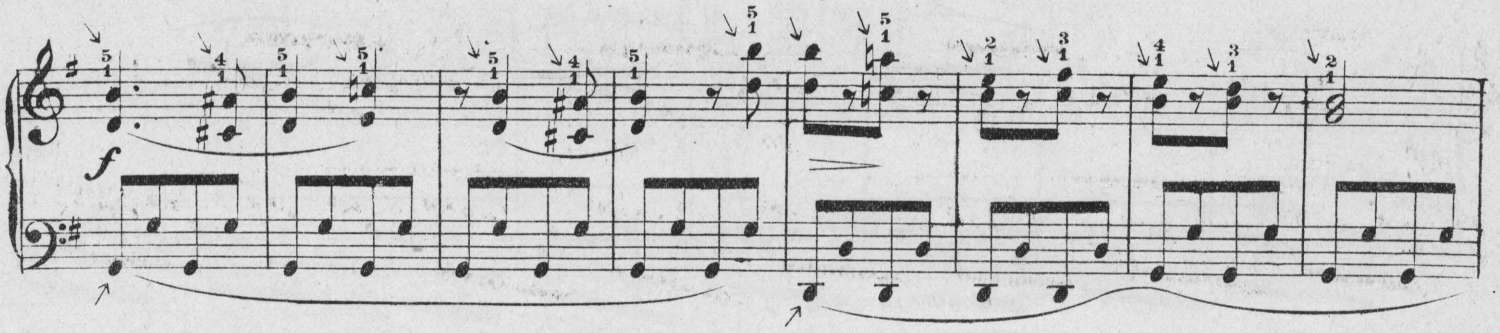
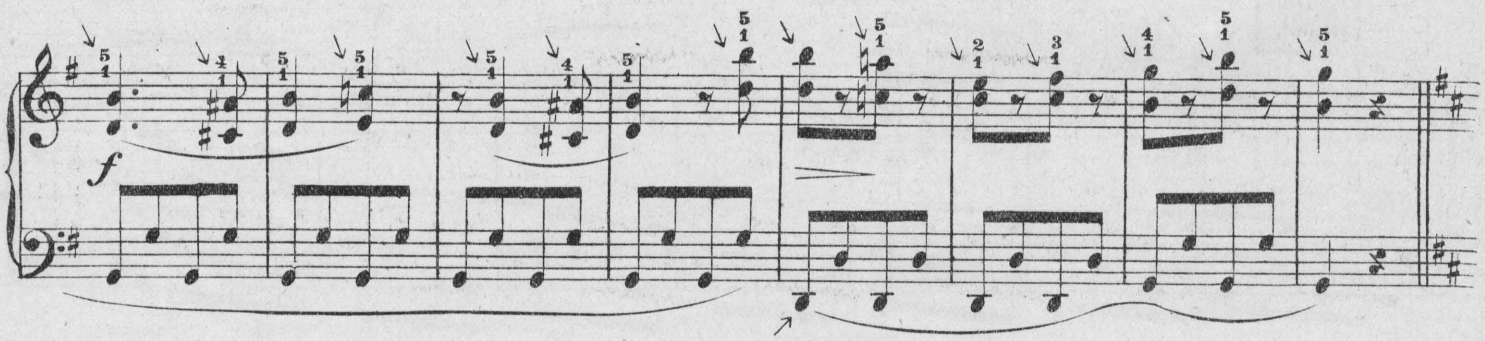
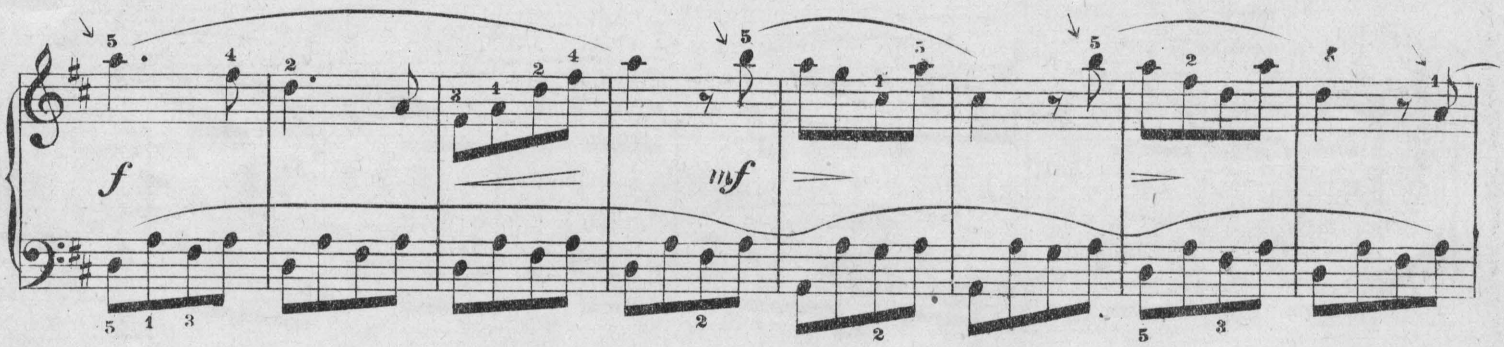
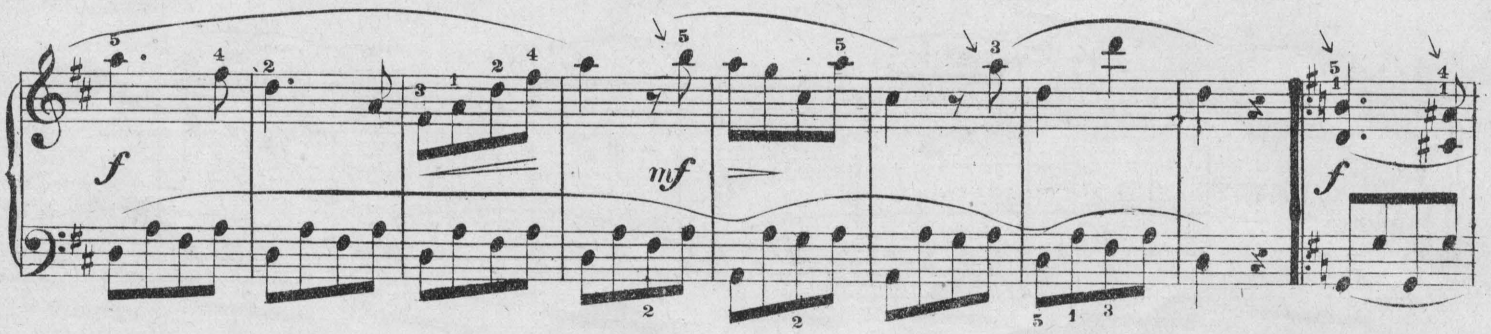
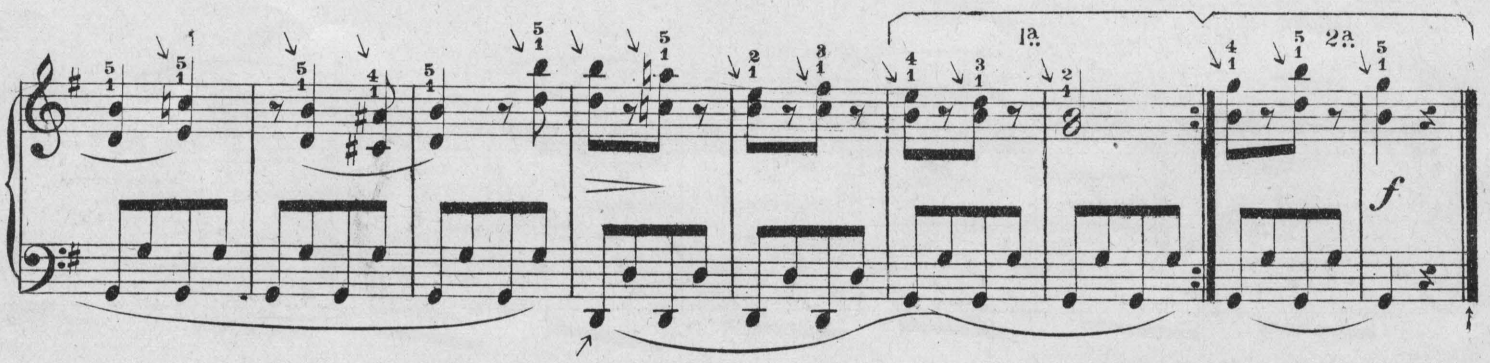

f


f


f
mf


f
mf
f


1a
2a
f

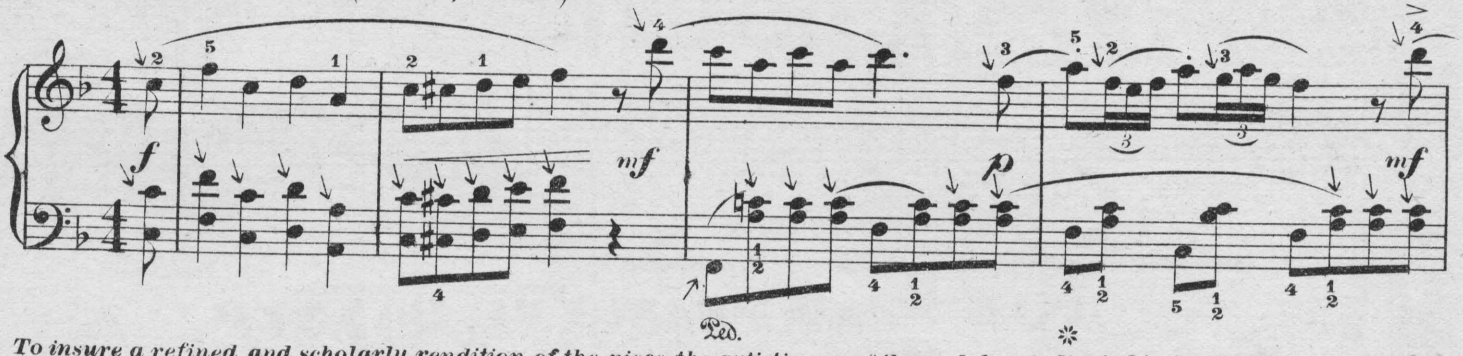
THE BLUE AND THE GREY.

MARCH.

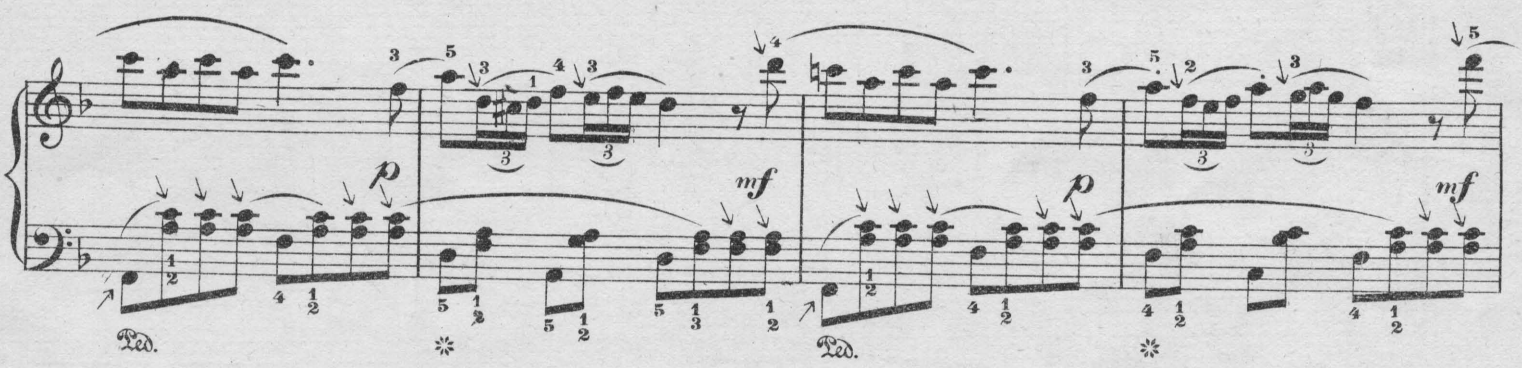
Notes marked with an arrow (↘) must be struck from the wrist.

CARL SIDUS.

Marziale. ♩=80. *(martial, warlike.)*

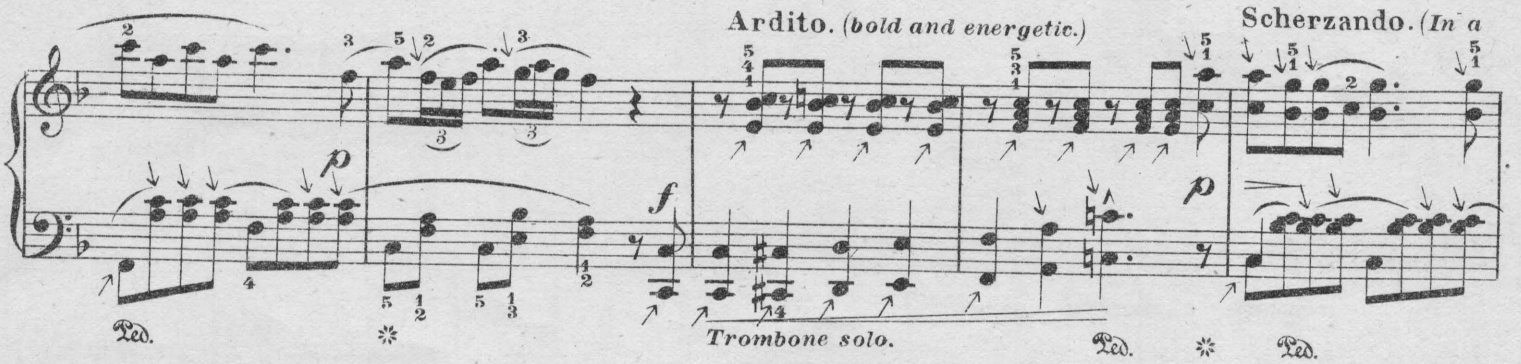


To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

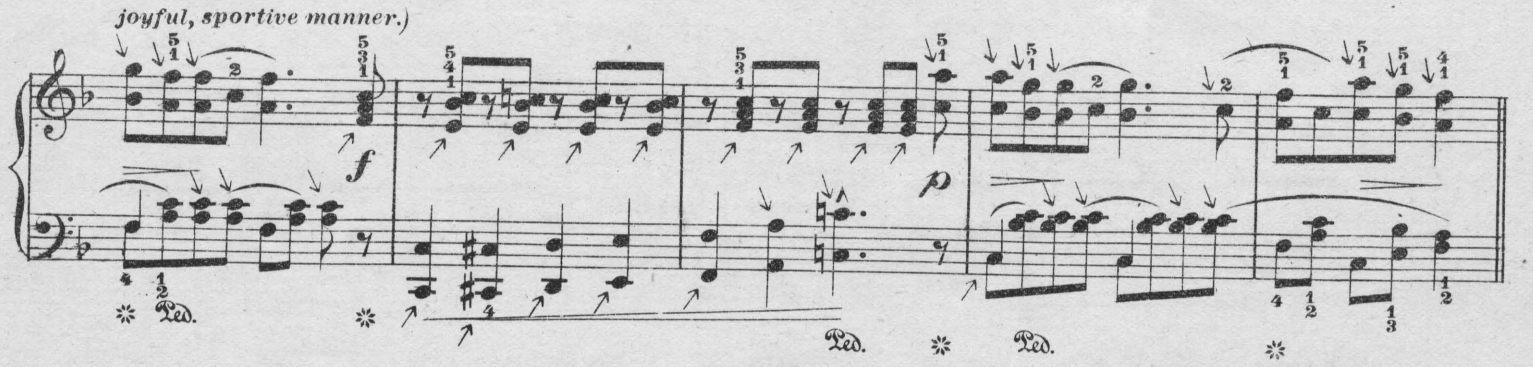


Ardito. *(bold and energetic.)*

Scherzando. *(In a*



joyful, sportive manner.)



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ff p f

ff p

THE STAR SPANGLED BANNER.

Maestoso. *(with dignity, majesty.)*

f mf

cresc. f mf

f

cresc. rtt.

P

or thus.

a tempo *(resume the time)*

Brillante. *(brilliant, in a showy, sparkling style.)*

Tempo I.

Con Brio. *(with brilliancy and spirit.)*

Ardito.

Scherzando.

DIXEY.

Con allegrezza. *(joyfully, animatedly.)*

f

cresc.

cresc.

f

Con fuoco. *(with intense animation.)*

ff *ff* *ff*

Dixey - melody used by permission of Oliver Ditson Co.

1744 - 6

Edition Kunkel.

Tempo I.

Con Brio.

Ardito.

Scherzando.

Con Brio.

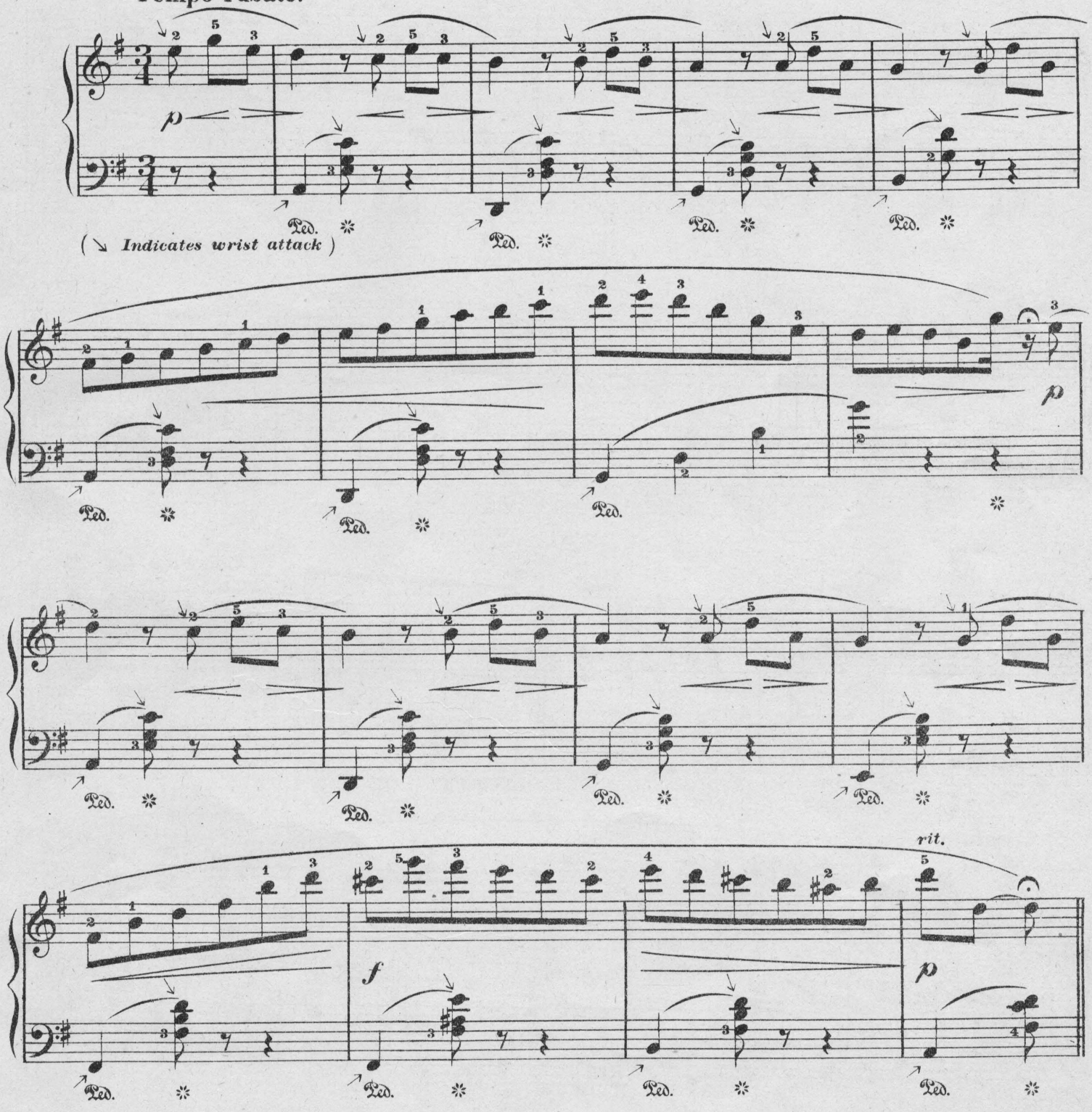
NODDING RUSHES.

(IMPROMPTU.)

CARL WILHELM KERN.

Allegretto.

Tempo rubato.



1923-9

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a tempo.

p

Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped.

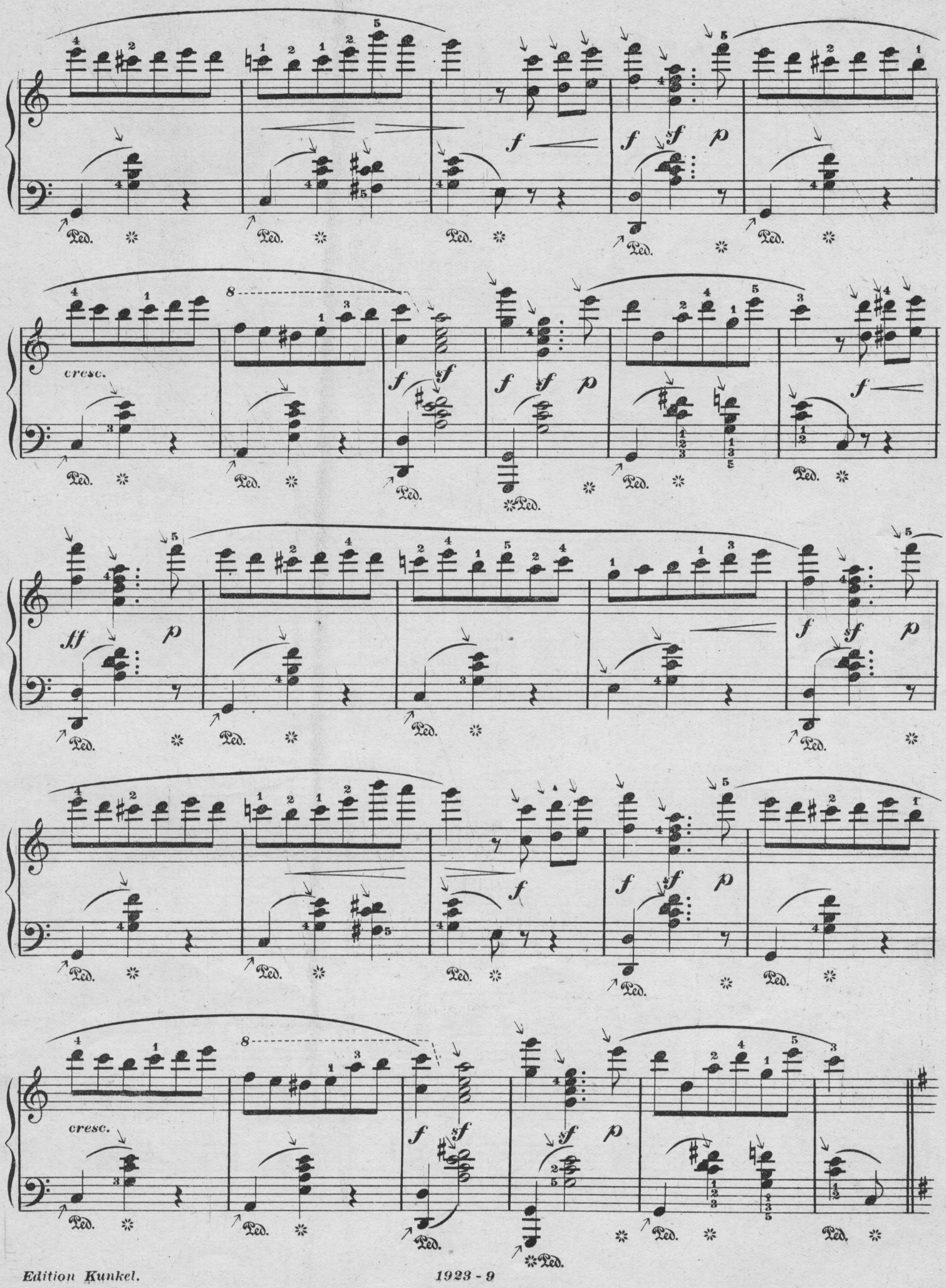
f

Ped. Ped. Ped.

Risoluto.

ff *p* *f* *sf* *p*

Ped. Ped. Ped. Ped.


cresc.
cresc.

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

rit. *a tempo.*

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Meno mosso.

Risoluto.

cresc.

cresc.

Tempo I.

rit *a tempo.*

59

Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped.

dim. dim.

Ped. Ped. Ped. Ped.

ff sf sf

Ped. Ped.

THE MIDGETS.

(DIE HEINZELMÄNNCHEN.)

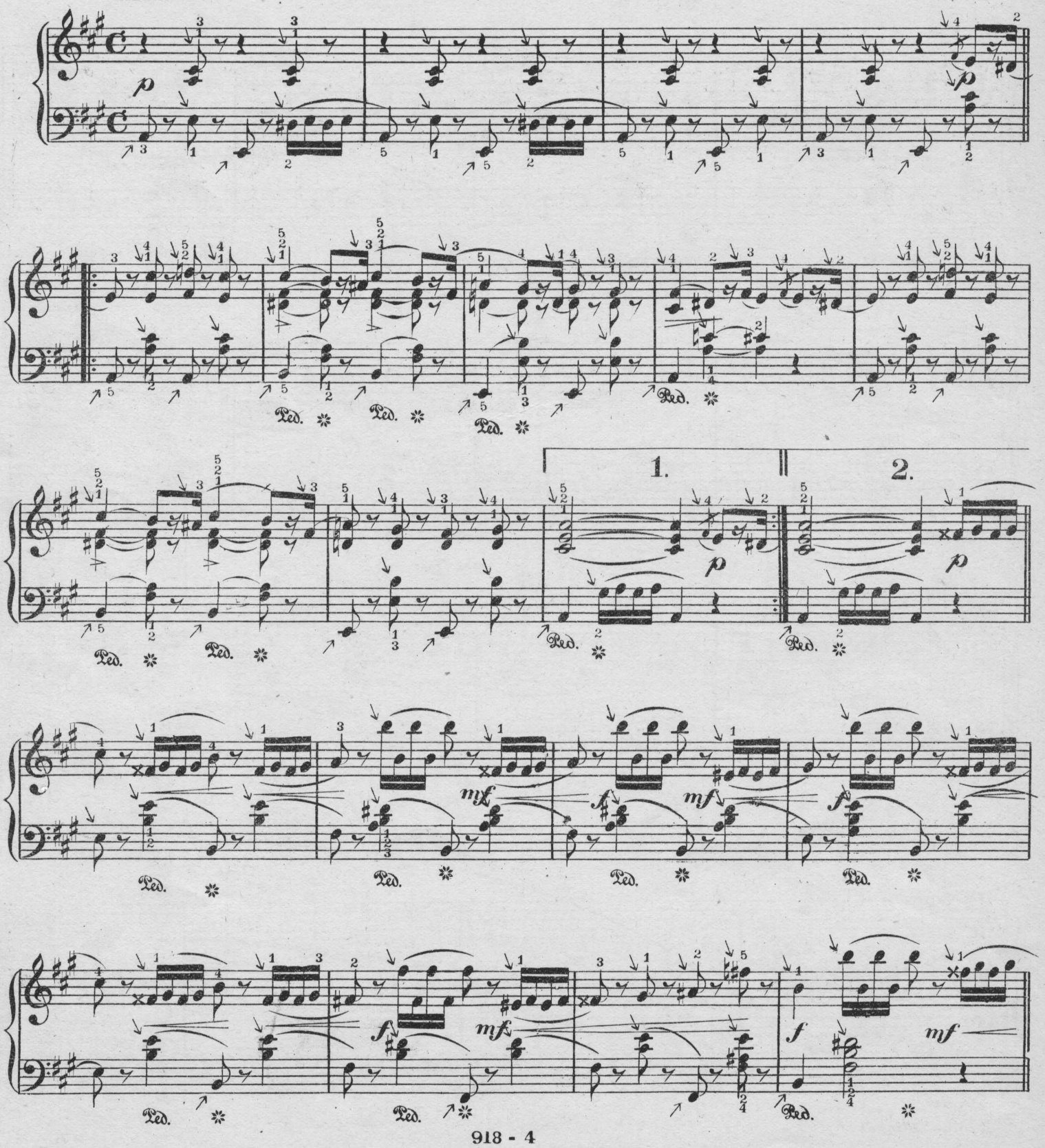
(LES GNOMES.)

Transcribed by
EUGENE KETTERER.
(R. Eilenberg. Op. 29.)

Notes marked with an arrow(↘) must be struck from the wrist.

For the the proper execution of the wrist attack and passages in mixed positions see Kunkel Royal Piano Method pages 12, 20 & 33.

Moderato ♩ = 120.



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f *mf* *f* *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

sf *ff*

Ped.

Ped. Ped. Ped. Ped. Ped.

TRIO.

ff *p*

Ped. Ped. Ped. *ff*

ten.

Ped.

ten.

ten.

ten.

marcato il Basso.

Giocoso.

mf

ff

ten

ten.

ten.

f *mf* *f*

f *mf*

sf *p*

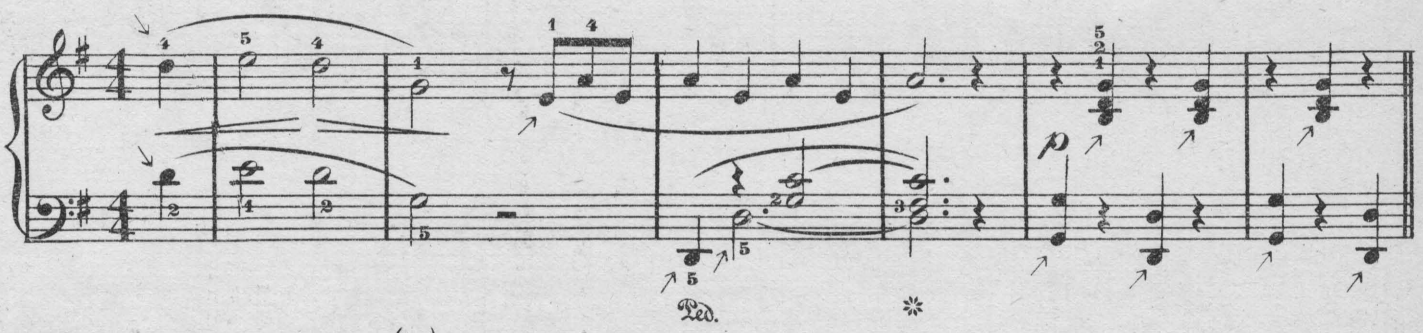
dim.

pp *pp*

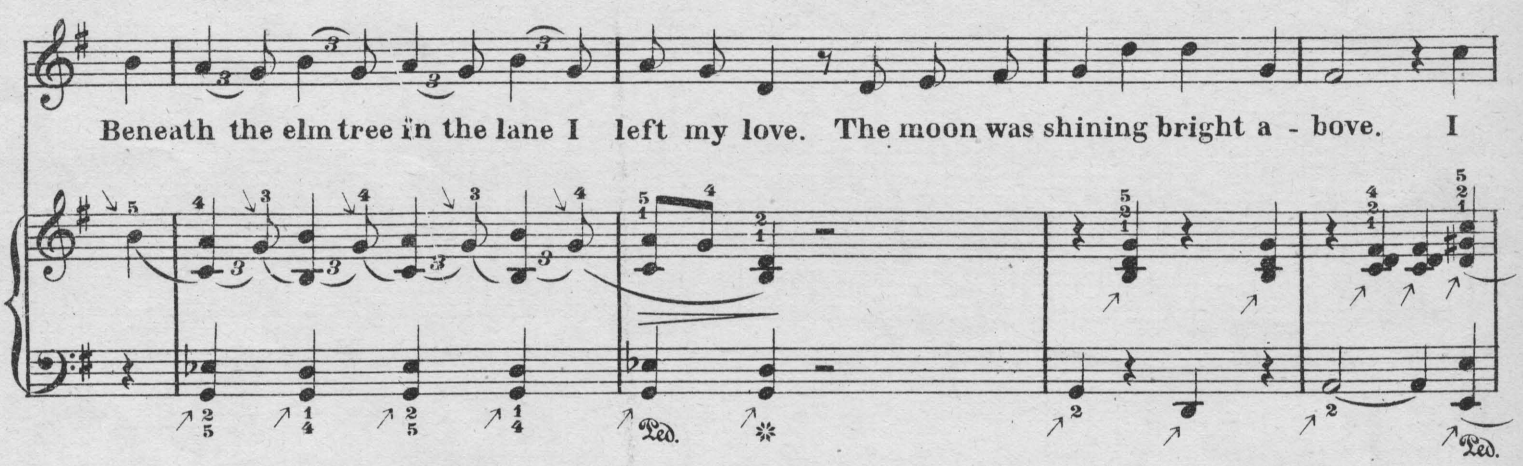
IN THE SPRINGTIME, BESSIE DEAR.

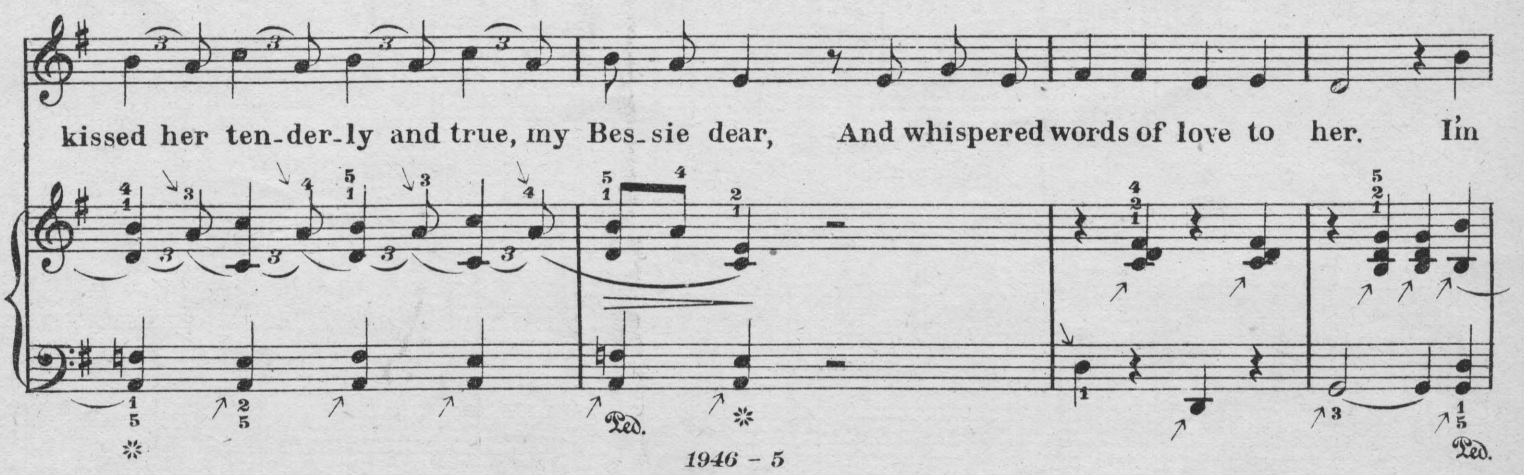
Words by HIRAM W. HAYES. Music by LE ROY HARTT.

Moderato. ♩ = 108.



Notes marked with an arrow (↘) must be struck from the wrist.





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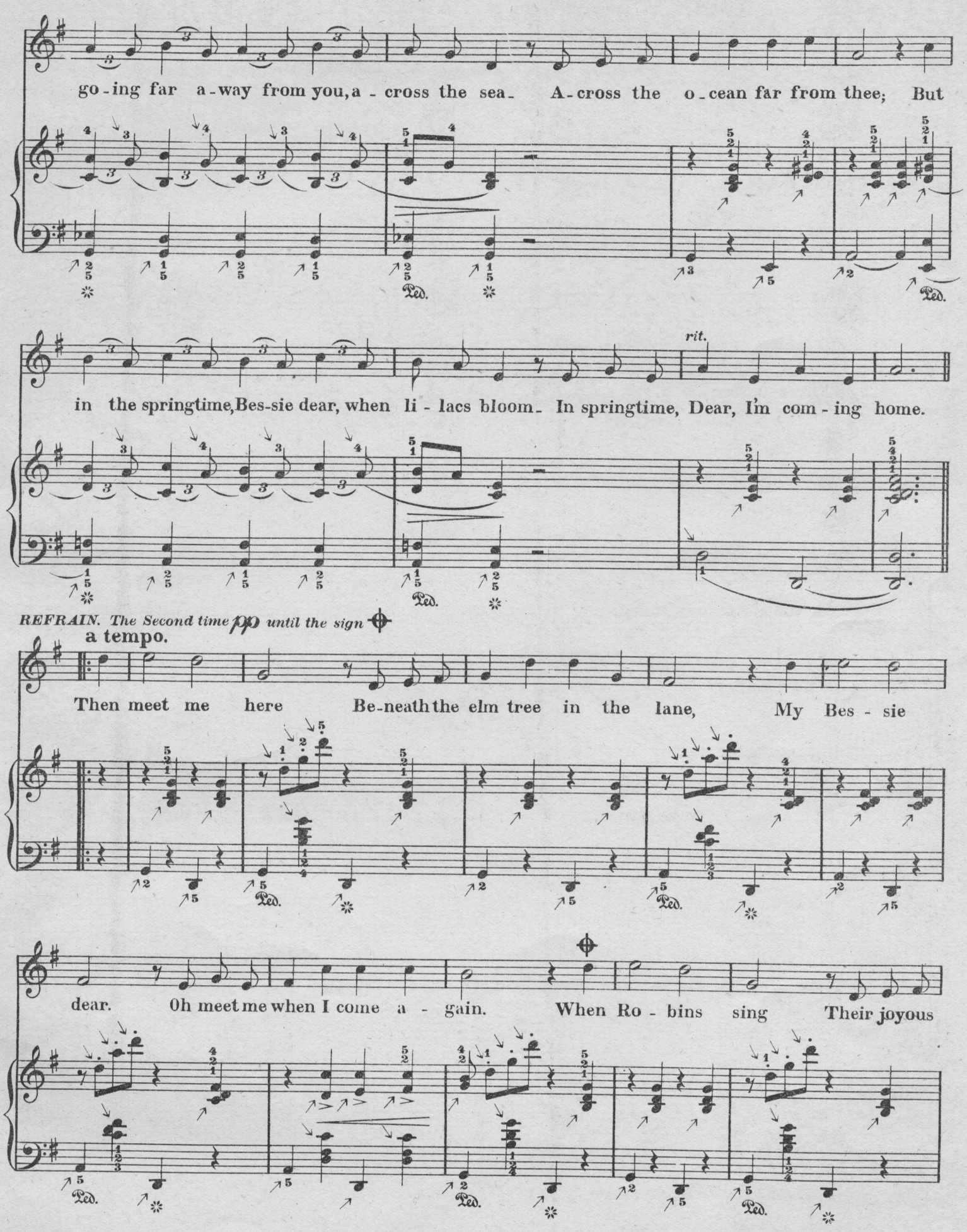
go-ing far a-way from you, a-cross the sea- A-cross the o-cean far from thee; But
in the springtime, Bes-sie dear, when li-lacs bloom- In springtime, Dear, I'm com-ing home.

REFRAIN. The Second time pp until the sign
a tempo.
Then meet me here Be-neath the elm tree in the lane, My Bes-sie
dear. Oh meet me when I come a-gain. When Ro-bins sing Their joyous

rit.

notes of love so clear. When li - lacs bloom. In springtime sweet, my Bes-sie dear.

Ped. Ped.

Ped.

Yes back a-gain from o'er the sea, I'll come to you. Back to my love I love so true, Then

Ped. Ped.

I will take you in my arms O Bes-sie dear, And kiss a-way your hap-py tears. Then

Ped. Ped.

I will tell you once a-gain that sto-ry old- To you my heart I will un-fold- Then

you shall bid me at your side for-ev-er stay- And you shall name the hap-py day.

rit.

REFRAIN. The Second time ~~ppp~~ *until the sign* 𝄋

a tempo.

Then meet me here Beneath the elm tree in the lane, My Bes-sie

dear. Oh meet me when I come a-gain. When Ro-bins sing Their joyous

notes of love, so clear. When li - lacs bloom. In springtime sweet my Bessie dear.

rit.

DANCE. a tempo.

cresc.

sf

p

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.... OF ...

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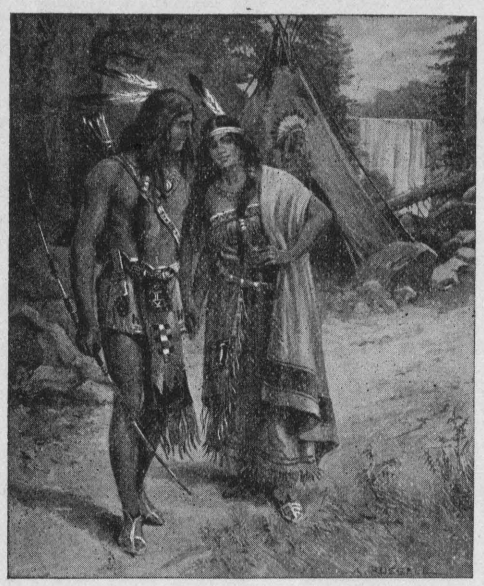

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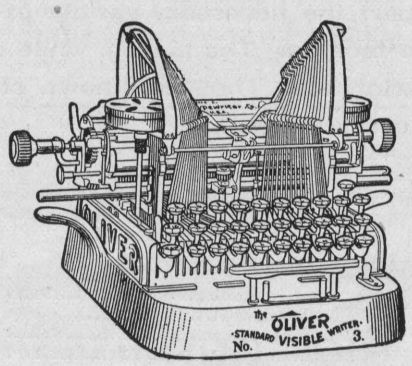

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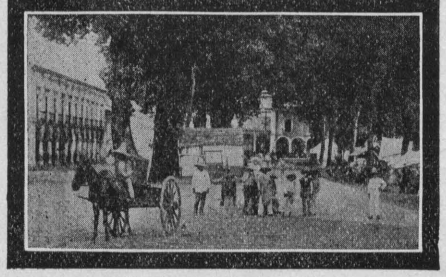

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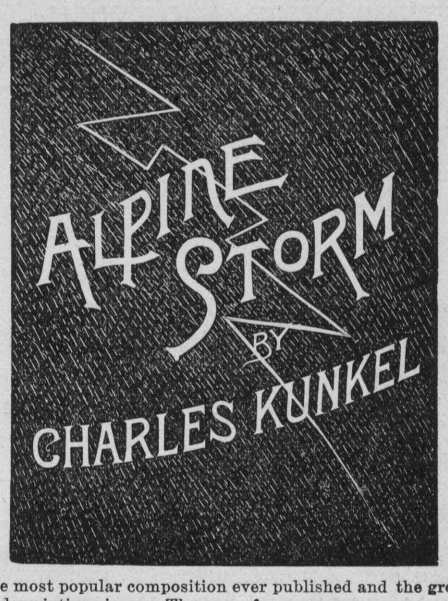

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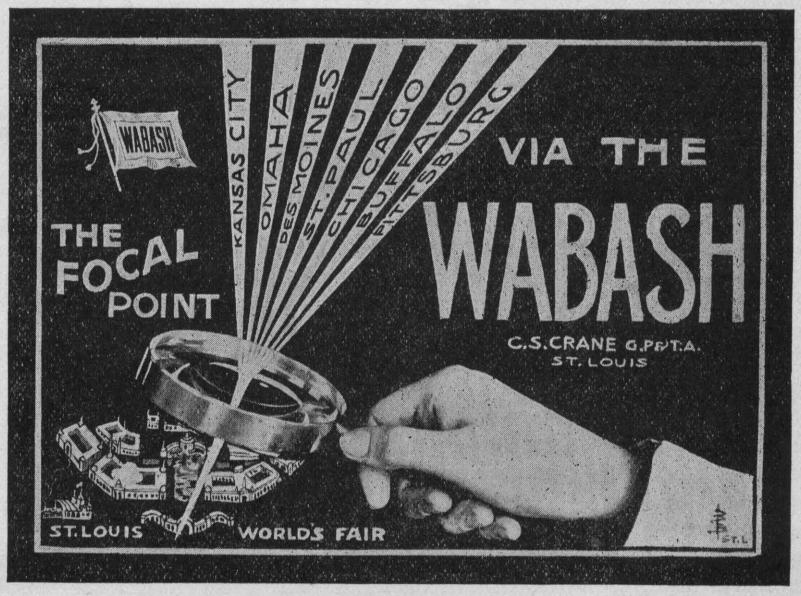

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THE ORIGIN AND EVOLUTIONS OF THE DANCE.

Standing on the highly polished floor of a ball room, where myriads of incandescent lights throw their brilliant effulgence upon ladies and gentlemen, dancing to the harmonious music of a modern orchestra, it is rather difficult to realize, that dancing is perhaps the strongest link that connects us with primitive man. And when we listen to the philippics which from time to time have been directed against it from the pulpit, it is equally interesting to know, that dancing for many ages was used almost exclusively for religious worship.

The origin of dancing, says a contemporary, has been lost in remote antiquity, it, however, is probably as old as man himself. When primitive man, with a very limited vocabulary, desired to express himself, it is plausible to believe that he relied as much, and probably more, on his limbs, than in his tongue.

Even at the present time many accentuate their remarks with their limbs. An angry man will walk to and fro, shrug his shoulders, and gesticulate vehemently. In those early days, man was little above the animal, with a dormant intellect that required many ages to even partly develop, and we must conclude, that his actions were not much different from those of the animals about him.

The dog gives a good example of primitive man endeavoring to express ideas and emotions by peculiar sounds, due to an undeveloped tongue, and bounds and leaps. Rage, revenge, and love, must all have had a physical expression.

Rhythm, being a part of nature, must early have been understood.

Rhythm was necessary for swimming and running. The rhythmical motion of birds in flight, the even drip of water from the rock, the beat of his heart and pulse, all taught him rhythm. And so we can readily conclude that the first symmetry of movement that developed from his paroxysms of rage, was the war dance.

This has lived through the ages, and is still practiced by the savages of the present day. The realization of a superior power, in one form or another, probably next claimed his attention, and this found expression in the worship of celestial bodies, and idols. Being unable to worship intellectually, he expressed his reverence by sacrifices and dancing.

This custom grew through the ages, and became an important part of the religious ceremonies of the ancient Egyptians, Greeks and Romans. Dancing in the earlier periods of history, was entirely of a violent character. The Hebrew verb "to dance" originally meant, "to leap like lambs," and their dancing consisted of gesticulations, violent leaps, and bounds, and hopping in a circle.

Their cognates, the Bedouin Arabs, at the present time indulge in wild dances of a similar character. The prophets resorted to dancing as a means of working themselves up to an ecstatic pitch, their resulting exaltation proving contagious, as do the mad contortions of the dancing dervishes today. Women also danced at religious exercises, and the instruments employed were the flute, trumpet, timbrel, cymbal and drum. In ancient Greece, dancing besides being used for religious worship, eventually came to be employed at social entertainments. At one period, this dancing was done by lewd women, to the disgust and condemnation of the righteous. The origin of the ballet may be traced to this period, as professional dancers expressed manners, passions, and deeds, in rhythmical gestures, and were consequently able to tell complete stories without the aid of words. The Italians' claim to the invention of the ballet in the sixteenth century, is therefore not supported by history. That they improved the ballet, and increased its importance, is probably the fact. Dancing gradually became separated from religious worship in Rome, and degenerated, and citizens of dignity considered it disgraceful to dance, excepting during devotional exercises. With the Hebrews, the separation of the dance from religious worship, can be traced to the establishing of the dancing hall or "Tanzhaus," in the middle ages, and which quickly spread to the ghettos of France and Germany.

At first, these halls were frequented on the Sabbath, and feast days. Gradually, the men and women danced together.

The rabbis attempted to prohibit it, as it led to marital quarrels, but the custom grew, and finally became a purely social pleasure. The orthodox Jews, however, still maintain the custom of dancing on the feast of "Rejoicing of the Law."

Dancing also forms an important exercise in the worship of the Shakers, a sect of comparatively recent origin.

The early Christians were not averse to dancing, nor did the church discourage it. In the middle ages, the clergy, in fact, on certain days of the year, opened the churches to the people, and permitted them to dance therein, to the accompaniment of hymns on the organ, the rhythm of which had been changed to triple time. Dancing at this period became a passion with the people, and was indulged in at all places, accompanied by singing, or the lute, the pipe, or small drum. The "Dance of Death" was one of the remarkable religious entertainments of mediæval times. It was a kind of masquerade performed in the churches, in which the characters held dramatic conversations with Death, and disappeared one by one, from the scene. The subject was a favorite one with artists and poets for more than three centuries, and paintings of this character were placed in the town halls, market places, palaces, churches, etc. The country dance was invented in England, and spread with remarkably rapidity all over Europe. The manuscript of one written in 1300 still exists. One of the old English names for rustic dances, was hey digyes, or rounds. Other related names were the Roundel, and the Roundelay, which is said to mean "Shepherds dance." The country dance was the progenitor of the reel, the morris-dance, the jig, the hornpipe, and the Brawl.

The difference between these, and many other dances, was not so much in the character of the music, as the rules and tempo. The usual accompaniment was the fiddle, the pipe, or tabour, a small drum; while many were accompanied with stamping, shrieking and singing.

The German waltz, the French cancan, the Spanish bolero, the Italian saltarello, the South American chica, the Hungarian czardasch, the allemande, the coranto, the fandango, the forlano, the gavotte, the jota, the Ralamaika, the loure, the measure, the galliad, the parent of the minuet, the passecaille, the quadrille, the ringeltanz, the saraband, the tarantella, the trenchmore, the zapateado, the enshion dance, and gallop, are the names of some of the dances that were in vogue at one time or another, and are all believed to have been derived from the English country dance. Many of these dances were tuneful, and would be accounted interesting at the present day,

The names of many of the English country dances were unique and characteristic. "Gee Ho, Dobbin," "Petticoat Loose," "Gossip Joan," "The Devil Among the Tailors," "Moll in the Wad" and "Rolling in the Dew," are the names of some of them, and, it should be added, that they are still popular in the rural districts of England, while "The College Hornpipe" is familiar to all.

When people of refinement turned to dancing as a social pleasure, the motions became slower and more dignified.

Country dances were popular at court during the reign of Queen Elizabeth, and continued in favor as late as the reign of George the Third. The minuet, which was invented about the middle of the seventeenth century was a favorite dance, and much used in the courts of France and England; so also was the polonaise, or polacca, a dance of Polish origin. The origin of the tarantella is unique; the name was derived from the tarantula, a large spider which infests warm climates, and dancing to its rapid music was believed to be an antidote for the insect's supposed poisonous bite. The truth, however, appears to be, that in the fifteenth century an epidemic nervous affection swept over Italy and other countries of southern Europe, and those affected, became melancholy and sought seclusion in cemeteries, and other deserted places. Rapid music was the prescription, to which the patient danced furiously, sometimes for nearly a week, when the disease was overcome. The quadrille became very popular in the sixteenth century, and was generally danced to the melody of small bells, from which the name "carillon," signifying "bells," was probably derived. The waltz is said to have originated in Bohemia. The tempo of the Vienna waltz is rather rapid, and the time is strict and unbroken. The Lander are slower and more dignified than the waltz; they are popular among the Styrian peasants; the melodies are often beautiful, and they are graceful in style. Byron's ironic poem, "The Waltz," which appeared in 1813, shows the disfavor with which many regarded the introduction of the waltz into England. The polka was invented in 1830 by a farm maid in a village near Prague. Her room being small, she was compelled to restrict her steps, and so the dance became known as "pulka," which means "half dance."

Its character underwent some changes on its introduction into France and England, and it was received in those countries, especially the latter, with such enthusiasm as to border on a mania.

To such extremes did they go as to give its name to articles of food, and of clothing, to new streets, and to public houses. When the craze subsided, the names of the streets were altered, and probably the only reminder we have of the folly of a former day, is the "polka dot." The polka exercised a radical influence on the style of dancing which had prevailed until then.

The names of some of the dances that have been invented and introduced with success in recent times are the caprice, the schottish, meaning "Scotch dance," the lancers, the varsovienne, the skirt dance, and two-step. The possibilities of form, and rhythm have probably been exhausted, and if new dances are introduced they will be modifications and variations of existing forms.

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